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ABSTRACT

This curriculum guide defines the role and objectives of the art program in the Akron Public Schools at all grade levels. Following a foreword on the role of the art teacher, materials are divided into three sections. Section I outlines the art program at the elementary level. The philosophy of elementary art and the four developmental stages of children's growth in art are described. Descriptions of programs in creative art, aesthetic awareness, cultural awareness, and art skills also contain outlines and charts of course objectives as well as lesson plans for art activities in grades 1 through 6. In section II, on the middle school program, a statement of philosophy is followed by course outlines for 7th and 8th grade art programs. Outlines include course objectives and lesson plans. Section III, on the senior high school art program, includes summaries of philosophy and goals and objectives, and provides a scope and sequence chart, a detailed outline of art experiences for each course at each grade level, and course descriptions and activities for the following courses: drawing and design, crafts, advanced crafts, art appreciation, ceramics, advanced ceramics, sculpture, painting, advanced painting, printmaking, commercial design, photography, and independent study. (LP)

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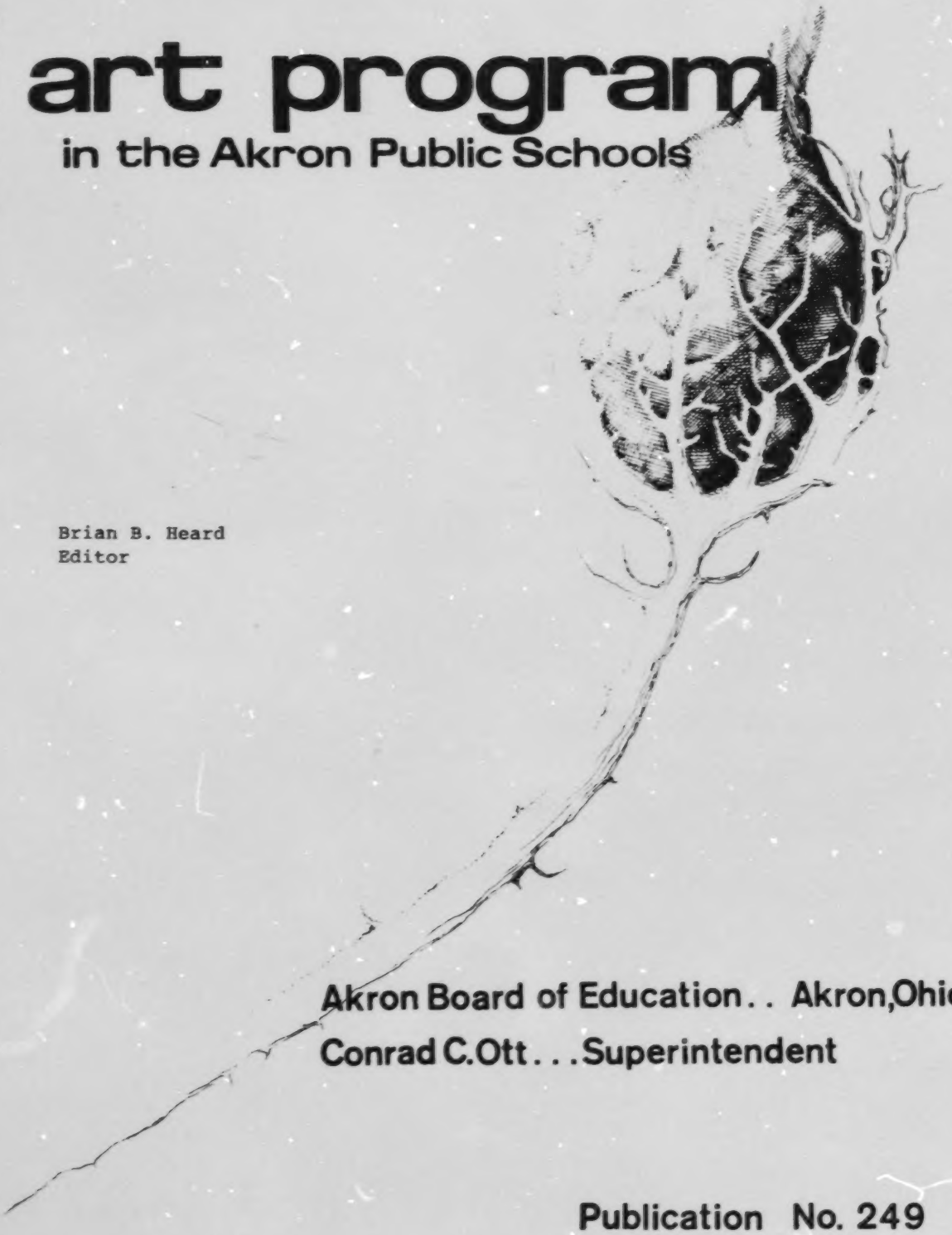
art program

in the Akron Public Schools



Brian B. Heard
Editor

SP 015 896

Akron Board of Education . . Akron, Ohio
Conrad C. Ott . . . Superintendent

Publication No. 249

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FOREWORD

This Art Curriculum Guide defines the role and objectives of the art program in the Akron Public Schools at all grade levels. It illustrates the diversity of our program in meeting the varied needs of students. This Guide should clarify the purpose and content of the art program at each grade level for parents, teachers, counselors, principals and administrators.

We wish to stress that art education contributes to the total development of the child. To stimulate the child's growth in art, we provide experiences to develop perceptual and conceptual awareness, creative expression and a cultural awareness of our artistic heritage and art in society.

The art teacher has the responsibility of interpreting the program to the community. This can be accomplished through student art exhibits, civic art programs and talks and demonstrations to the Parent-Teacher Association and other community groups. Art teachers must continue to grow professionally to meet the quickly changing needs of our society. This growth is brought about by inservice training programs, continued professional study and participation in professional art education associations.

We extend our commendation to Brian B. Heard, Director, Art Education, who supervised the preparation of "The Art Program In The Akron Public Schools." We also wish to extend special recognition to Michael Ayers, Graphic Artist, whose illustrations have made this curriculum guide a visually exciting publication.

James T. Hardy

JAMES T. HARDY
Assistant Superintendent
Curriculum and Instruction

THE ROLE OF THE ART TEACHER

The Department of Art Education believes there are definable areas of responsibility and performance that constitute the role of the art teacher. These areas of teaching are the following:

I. ART EDUCATION EXPERIENCES THAT ARE -----

A. Interesting and Varied
Provide students the opportunity for varied art experiences with a variety of art media and materials.

B. Educationally Valid
Lead to discernible learning of art concepts. Lead to recognizable growth of visual awareness and artistic skills.

C. Appropriate
Appropriate to age, developmental level and interest of the student.

II. ART EDUCATION GOALS

A. Aesthetic Awareness

1. Perceptual Awareness
By stimulating the use of the child's senses - eyes, ears, nose and fingers -- his reservoir of experiences, which can be expressed through art, will be increased.

Lead children into a visual study of their environment to develop an awareness of color and design in natural and man-made objects.

2. Conceptual Growth
Development of an awareness of design and art concepts. Encourage students to employ original ideas and thoughts in creating works of art. Impart factual art information to the student that can be used in the production, evaluation or appreciation of art.

B. Art Expression

1. Imagination/Originality/Creativity
Provide students with the opportunity for independent, creative and original art expression through experiences in art involving a variety of media.

2. Self-Expression
Provide students the opportunity to communicate. Students are provided the opportunity to express their feelings about their contacts with life through their art works.

3. Personal Fulfillment
Provide students the opportunity for personal achievement in art. Gain a sense of pride and personal fulfillment as a result of achievements in art.

C. Skill Development

1. Manipulative

Growth of manipulative skills provides experiences that will lead to recognizable growth of hand to eye coordination. It provides students with effective drawing and modeling activities that lead to motor control growth or artistic skill development.

In order to build skills we will present lessons which are related in subject matter and process.

2. Verbal

To help students articulate their responses to art forms.

D. Cultural Awareness

1. Art In Society

Point out the existence of art within our community and show students the relationship between their works of art and those of professional artists.

2. Artistic Heritage

Develop an understanding and appreciation of the artistic achievements of various cultures throughout the history of man.

III. PRESENTATIONS AND INSTRUCTIONAL SKILL

A. Introduction and Motivation

Art Education activity should be adequately introduced with sufficient motivation so that students will enthusiastically carry out the lesson.

B. Demonstrations and Examples

With art being an expressive, creative, participatory form of learning, demonstrations and examples are important to the introduction of a lesson.

C. Discussion and Questions

Discussion is integral to group learning. Questions must be asked to ascertain how successfully you have conveyed the subject.

IV. PROCEDURE

A. Organization of Supplies and Equipment

Classroom supplies should be kept orderly so that there is a minimum waste of time and supplies.

B. Distribution and Collection Procedure

There should be an orderly procedure for dispensing and collecting supplies so that there is a minimum amount of confusion and a maximum use of the time allotted for art. It is advisable to assign responsibilities to class monitors.

V. CLASSROOM MANAGEMENT

A. Student Involvement

Students should be interested and involved in the art activity.

B. Student Behavior

Student behavior should not be so disruptive as to interfere with the learning process. Procedures should be established to insure an atmosphere that is conducive to learning.

C. Student-Teacher Rapport

Mutual respect should exist between student and teacher.

VI. DISPLAYS OF STUDENT ACHIEVEMENT IN ART

An art teacher should display student art works within the school building and art room. Displays of student art serves the following purposes:

A. Gives due recognition of student achievement in art.
B. Serves as a form of motivation for further recognition.
C. Provides visual evidence of the Art Department's program scope and educational accomplishments.
D. Enhances the learning atmosphere of the school.

VII. EVALUATION

Evaluating the child's growth in art requires matching stated educational objectives with the child's observed behavior and product of expression. There are various approaches to assessment that can be used. Growth may be measured against the standard of performance established for the group or against the student's past performances. This measurement can be done formally through performance tests and informally through work samplings and observations. A combination of several techniques over a period of time will probably yield the most reliable results. The child's verbal responses to visual art forms will also indicate his level of achievement. Statements may be of a descriptive, interpretive or evaluative nature.

The evaluation process should include: self-evaluation, student to student evaluation through group discussion and teacher evaluation of student growth.

Evaluation is a continuing process which assures student growth of awareness, skills and confidence.

THE ELEMENTARY ART PROGRAM

- **CREATIVE ART EXPRESSION**
  - imagination-creativity
  - personal fulfillment
- **AESTHETIC AWARENESS**
  - perceptual awareness
  - conceptual growth
- **CULTURAL AWARENESS**
  - art in society
  - artistic heritage
- **ART SKILLS**
  - manipulative skill
  - verbal skill

CREDITS

Our Department of Art Education extends sincere appreciation to the listed members of our Elementary Art Program of Studies Editorial Board for their efforts to develop the programs for our Elementary Art Guide.

We extend special appreciation and commendation to Patricia Sargent for serving as Editor of our Elementary Art Program of Studies.

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ELEMENTARY ART

"THE AIM OF EDUCATION IS THE CREATION OF ARTISTS--
OF PEOPLE EFFICIENT IN THE VARIOUS MODES OF EXPRESSION"
-- SIR HERBERT READ

We, in art education, wish to convey the importance of art and stress the contribution it makes to the total development of the child. In order to stimulate child growth in art, we provide experiences to develop perceptual awareness, creative art expression, and an awareness of art in society.

Art stimulates a child's imagination and provides him with a mode of expression. Throughout life, the child can apply imagination and creativity to problems or rely on imitating given patterns of others. This continued development and use of imagination and creativity can enable the child to have a successful and personally rewarding career.

Art is a confidence-building process that provides greater emotional adjustment on the part of the child. Children express their experiences through their art work and gain a feeling of achievement and fulfillment from involvement in art activities.

Children tend to draw the obvious, but, as they grow older their ability to perceive becomes more sensitive. Our first obstacle is to overcome the child's inability to see. We must help the child see his visual environment rather than merely look at the shifting scene. Our primary purpose in teaching art in the elementary grades is not the development of drawing skills, but the development of the child's visual awareness of his or her environment. Mere exposure to a variety of materials will not necessarily enable the child to become visually aware of elements of design in nature. Seeing involves perceiving the qualities of line, shape, form, color, texture, space and pattern found in natural and man-made forms. Increasing the child's "visual awareness" of an object -- its color, texture, shape, line, and patterns -- increases the child's ability to recall with greater clarity specific details taken in at the time of viewing.

Children rely on constancies for visual interpretations of actual existance. Thus, the child uses simplified symbols to visually represent his complex world. Some familiar simplified symbols used by children are: lollipop trees, v-shaped flying birds, and stick figures. Children make awkward renderings of objects because of an unawareness of their actual appearance rather than inability to draw. The art teacher must refrain from imposing rigid restrictions or guidelines for personal expression. Instead, the art teacher should act as mediator between the student and his environment, assisting him or her in self-direction and realization. Art is not imitative, but a personal response to a need or an experience.

Art can help create a well-rounded individual, "...efficient in the various modes of expression."

DEVELOPMENTAL STAGES OF CHILDRENS GROWTH IN ART

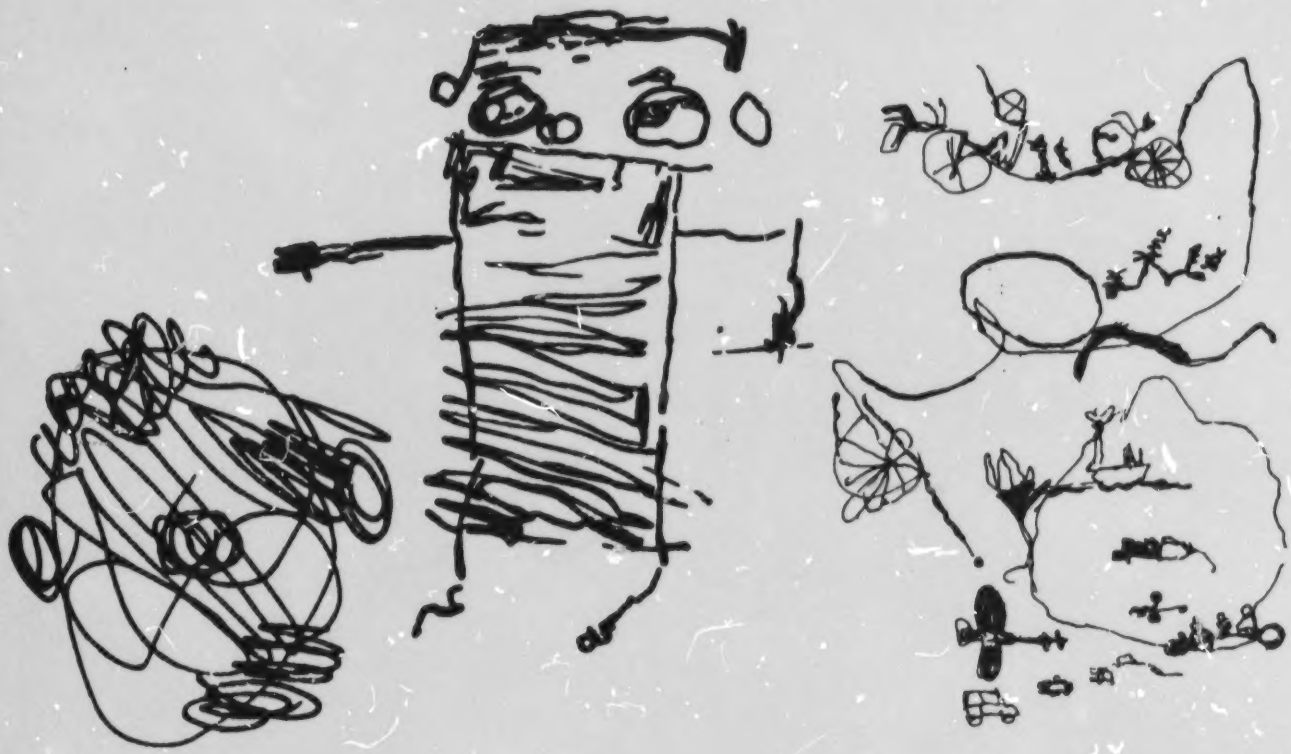
Ages 2-4

Ages 4-7

Ages 7-9

Ages 9-12

DEVELOPMENTAL STAGE
OF CHILDREN'S
GROWTH IN ART



Scribbling Stage (Ages 2 to 4)

When children are allowed to develop in a natural way they will progress through well-defined stages of growth in art expression. This includes growth of percepts, concepts and visual-motor skills. There are certain characteristics which are typical of each stage of child development. These characteristics are reflected in his visual representations. The study of childrens' developmental stages indicates that the child's level of conceptual growth should determine the material presented in teaching. The art teacher should help the child develop further from a clearly recognized level of development.

The child's earliest graphic development occurs before he or she enters school. The first graphic symbols are scribbles. Later graphic symbols are developed from these early scribbles. He draws because the visual motor activity is pleasant. These scribbles are uncontrolled, since his visual-motor development is not sufficient to enable his mastery of hand movements. As the child's visual-motor control develops, he is able to control his hand movements and repeat marks he makes in drawing. This development results in linear unity.

The child's scribbles will show a beginning of a relationship to visual reality when he names them. This naming process announces the presence of mental images. The child works intuitively without predecision. Objects are placed on paper at random with no relationship to reality. The child's spatial organization does not indicate a relationship of objects. His visual symbols suggest a class of objects that have little graphic differentiation. The child's use of color is intuitive and arbitrary, and not tied to nature.

Timothy Hollis
Highland Park, Kindergarten

Dorothy Keener
Leggett, Kindergarten

Ages 4 through 7

As the child grows, he develops visual symbols to express his thoughts and feelings and gain a greater awareness of his world. The first symbol developed by the child and most frequently drawn, is that of the human figure. He develops this symbol from his early scribbles. His symbols are flexible and change as his visual concepts develop. The child's symbols of familiar objects will become more complex and accurate as he matures.

A child's level of awareness of the relationship between objects is usually evident in the common placement of several objects upon a baseline. Contrary to the previous stage of development, his art work now has a top and bottom orientation. Placement becomes intentional. The child's use of color at this stage of development is not tied to nature.

Because of the child's ego-centrism, his drawings may contain several incompatible views of objects. He draws what he knows to exist not what he sees. X-ray drawings, space-time pictures and combinations of elevations and plane are common.

Inaccurate drawings are an indication of undeveloped visual concepts. A child's symbols at this stage represent his interpretation of his complex world: such as lollipop shapes for trees, v-shapes for flying birds, stick figures for people, cone shapes for mountains, etc.

Children at this stage are emotionally involved with the subject matter of their art work. Their perceptions are bound to their emotions so that they perceive inanimate objects as possessing human characteristics, such as: smiling suns, animated cars and trains and human feelings and emotions to trees, chairs, etc. The importance of an object will be refelected in how large it is drawn -- the larger, the more important.

Jody Doll
Smith, 2nd Grade

Paula Wideman
Highland Park, 4th Grade

Ages 7 through 9

During this stage of development, the child will show a greater differentiation in his graphic symbols. Multiple baselines appear in his art works and folding over is common. He still draws from memory and, thus, rarely looks at the subject of his work for visual reference. He draws what he knows and feels, not what he sees (his concepts, not his percepts). The child begins to use color in a more naturalistic way since he is becoming more aware of the relationship of objects and their color. The child approximates the color of nature without variation of tone.

The child at this stage begins to emphasize sexual differences of his rendered figures. These differences are at first evident in his rendering of skirts, trousers, etc. Later on (ages 9-12) the child will indicate physical attributes, such as: breasts and prominent lips and hips for girls and broad shoulders and muscles for men. Children will also begin to identify themselves with occupations and social roles. To express this awareness of differences, the child must include more detail in his work. He is becoming increasingly aware of his social identity. Evidence of this awareness is found in his drawings in which he portrays himself with his peer group.

Obvious omissions and exaggeration of detail in his art work still occurs. The degree of omission and exaggeration tends to decrease as the child grows and becomes more visually aware of his environment. At the upper end of this stage, the child may render a multitude of details in parts of his work which are more important to him.

Irene Sheldan
Voris, 2nd Grade

Kimberly Carter
Robinson, 3rd Grade

Loren Qualls
David Hill, 6th Grade

Ages 9 through 12

During the previous two stages of development, drawing helped the child gain an understanding of his visual world. At this stage, the child uses drawing to communicate his understanding about his world to others. He likes to tell stories through his art work.

At this stage, the child is conscious of reactions and criticism to his work. A personal feeling of satisfaction and achievement depends on his work being appreciated. He is more objective about the content and quality of his work. He is also interested in rendering objects with a greater degree of visual accuracy. In earlier stages of development, the child drew intuitively and spontaneously. He drew what he knew, not what he saw (his concepts not his percepts). Now he is often self-conscious of what he draws. This striving for visual realism reduces the uninhibited, spontaneous qualities the child's work previously possessed.

The art work of the child at this stage usually reflects a visual awareness of space. He is able to render the illusion of space by drawing distant figures and objects small and closer figures and objects large. There is a greater degree of visual realism in the child's work due to the replacement of a baseline with visual planes and the rendering of greater detail in each object. The child is also able to visualize and draw overlapping objects.

During the previous stage the child rendered objects in a solid color that generally approximated the actual color of the object. Now he is able to see and render the variations of tones and values.

The choice of subject matter is the most obvious change in the work of the child at this stage. This change is particularly evident in the work of the child at the latter age (11 and 12) of this stage of development. As a child moves into the pre-adolescent phase of development, girls often draw beautiful women and handsome men, while boys draw super-heroes and heroic exploits. This characteristic choice of subject of the pre-adolescent drawings will continue into the early adolescent stage of junior high.

Artistic abilities of the child at this stage may not keep pace with his need to communicate. Other forms of communication such as speaking, writing or music, may become more important.

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CREATIVE ART EXPRESSION

PURPOSE OF THE PROGRAM

The opportunity for creative art expression is one of the primary objectives of art education and one of the best reasons for the existance of art in the public school curriculum. We believe that learning which takes place from the creative experience has the greatest impact upon the child. By creative experience, we mean a way of discovering and experiencing through active participation and individual performance in art. The value of creative art expression lies in the part it plays in the development of the child and the opportunity it gives him for expressing his contacts with life.

The art teacher must refrain from imposing rigid restrictions or guidelines for personal expression. Instead, the art teacher should act as mediator between the student and his environment, while assisting him or her in self-direction and realization. Art is not imitative, but, a personal response to a need or an experience.

THE PROGRAM

Provide the child with the opportunity for independent and creative thinking and doing with experiences in a variety of materials.

Provide the opportunity for communication through art expression by allowing the child the opportunity to express feelings about his or her world.

Provide opportunity for exploration and manipulation of various materials (clay, paint, colored construction paper, etc.) to increase the child's motor control.

ART EXPRESSION

PROGRAM OBJECTIVES

I. IMAGINATION/ORIGINALITY/CREATIVITY

Expression is a basic human need. Art expression strengthens mental, emotional and cultural growth. The child's development in art should run parallel to his growth in other means of communication and expression.

- Provide pupils the opportunity for independent art expression.
- Allow the child to organize and represent his own ideas in his own way.
- Provide pupils the opportunity to communicate their thoughts and feelings about their world through art expression.
- Help pupils express their perceptions of their environment in visual form.
- Encourage the child to use ideas and concepts derived from his experiences (what he knows, feels and imagines) as subjects for art expression.
- Help the child express his ideas and feelings through media suited to his manipulative and expressive needs.

II. PERSONAL FULFILLMENT

The visual arts are a means whereby man attempts to give form to his ideas and feelings and to gain personal satisfaction through individual accomplishment.

- Help pupils express themselves, with confidence, visually and verbally.
- Help the child establish a positive attitude about himself and his art work.
- Allow freedom of expression to enable pupils to grow more secure and capable of independent thought, feelings and action.
- Help pupils achieve personal fulfillment through acquiring and using their powers of perception to create works of art.
- Provide pupils the opportunity to achieve success and derive enjoyment and satisfaction from experiences in art.
- Broaden pupil interest through experiences in art.

ART EXPRESSION
CREATIVITY/PERSONAL FULFILLMENT

AGES	GRADES	THE CHILD'S NORMAL DEVELOPMENTAL STAGES	APPROPRIATE ART EXPERIENCES
5 to 7	K - 2	. The child works intuitively without predecision of how things will be arranged. Spontaneous action. Freedom is all -- restraint is inconceivable.	. Art experiences that allow the child to work at his own pace and to react to art motivations in his own way. Experiences must be open-ended and materials should be available for doing additional work should the child wish to do so. Experience - Easel painting, murals, cutting and pasting.
		. The child's use of color is not naturalistic. It is personal and emotional	. Art experiences that allow the child to express his feelings with colors in his own personal or emotional way. Experience - Paintings with themes such as cloudy, sunny, warm or rainy days. - Painting with seasonal themes: winter, fall, spring and summer. Motivation: "The Sky Is Gray In Winter," "The Summer Sun Is Hot," "A Walk In The Woods In The Fall," "I Am In A Spring Thunderstorm."
		. The child is emotionally involved with the subject matter of his art work. He exaggerates parts important to him and omits or deemphasizes the unimportant. The size of objects, selection of subject matter and placement are conditioned by his value judgments. The importance of what is drawn is expressed by how large it is drawn -- the larger, the more important.	. Art experiences that allow the child the opportunity to express personal feelings about his world. Experience - Paintings and drawings in which the child portrays himself with his family or friends in personal activities or play. - Use the following themes for art expression: "Me and My Family," "Mom and I Are Going Shopping," "Me and My Dog," "Playing With My Friends," "My Birthday Party," "I Fell and Got Hurt."

ART EXPRESSION
CREATIVITY/PERSONAL FULFILLMENT

AGES	GRADES	THE CHILD'S NORMAL DEVELOPMENTAL STAGES	APPROPRIATE ART EXPERIENCES
7 to 9	3 - 4	. Generalized symbols are no longer adequate for the child. He uses more details to complete an idea.	. Encourage recall and use of more details in rendered art work so that expression of ideas will be more complete. Experience - Use the following themes for art expression: "I Went Downtown Shopping With My Parents," "My House," "Our Neighborhood," "Trains," "Buses."
		. The child is eager to express and does so with less emotion. More a reporting of all he knows. Alternates between freedom and restraint.	. Have child portray situations and events which are familiar to him. Experience - Use the following themes for art expression: "I Am Getting Ready For School," "An Amusement Park," "Our School Picnic."
		. The child's style of expression merges with his personality. This stylistic affinity merges with every dimension of the child's behavior. The style is the child. Polarization of style emerges: classic / romantic visual / haptic perceptual / conceptual impressionistic / expressionistic	. Allow the child to express his interest in himself as a social being by presenting topics which deal with his social environment. Experience - Use the following themes for art expression: "Me and My Friends At School Playground," "Playing Ball at Church," etc.

ART EXPRESSION
CREATIVITY/PERSONAL FULFILLMENT

AGES	GRADES	A CHILD'S NORMAL DEVELOPMENTAL STAGES	APPROPRIATE ART EXPERIENCES
9 to 12	5 - 6	. The child's greater awareness may lead to self-consciousness and dissatisfactions with his art work. He is becoming increasingly critical of his own work and shows hesitation and self-control. There may be a reluctance to visually express ideas. He may lose interest in art activity unless motivated.	. Help the child see the worth of his personal art expressions. . Instill a feeling of accomplishment within the child through praise and recognition of his achievements in art.
		. Most children will stop active drawing. They will draw and paint only when requested to by art teachers. For some children, other forms of expression may become more important, such as speech, writing or music.	
		The child is now more interested in an intellectual reporting of his world, such as: Occupations - Identifies with occupational roles	. Provide art expression with themes which are familiar and of interest to the child. Experience - Use occupations as a theme for art expression, such as: "One Day I Hope To Be _____" "A Nurse," "A Doctor," "A Policeman," "A Fireman," "A Veterinarian."
		Athletics - Identifies with athletic achievements and likes to portray himself in athletic activities.	Experience - Use athletic themes for art expression, such as: skating, skiing, swimming, baseball, football, basketball, etc.
		Dramatization - Loves to portray action, dramatization and fictional adventure in his art work.	Experience - Use subjects such as: myths, fantasies, fairy tales, super comic book heroes, heroic deeds, war stories, combat, accidents, victories, narrow escapes: "I'm GoingOn A Misson With Captain America." "We Went To A Haunted House."

ART EXPRESSION

COURSE EXPERIENCES

FIRST GRADE

by Joanna Haag

EXPERIENCE

Activity: Self-Portraits
Theme: Produce several drawings of their own faces and those of classmates.
Subject: "Here's Looking At Me"
Product: Pupils will express visually and verbally their feelings about faces.

Materials

- Large drawing pencils, charcoal pencils (pupils strive for more detail using this pencil); 4½"x6" newsprint (pupils will work small because their self-image is small); 9"x12" white drawing paper; small hand mirrors for each student; Barton and Cotton print of "Self-Portrait" by Van Gogh.

Educational Objectives

- Encourage pupils to use faces (their own and others) as subjects for art expression.
- Help the child observe, interpret and visually express what he sees in his or her own face.
- Help pupils understand what a portrait or self-portrait is.
- Help pupils develop an awareness and appreciation for the self-portraits of famous artists, such as Van Gogh.

Presentation

- The teacher stands in front of the class wearing either a mean face or a sad expression to set the mood. She then asks the class "can anyone tell what I'm thinking or do you know how I feel?" "How do you know?" "What is telling you I'm angry?"
- Discuss how our facial expressions tell without words what we are feeling and thinking.
- Show the self-portrait of Van Gogh and see if pupils can guess what he is thinking or how he feels. Tell a little about his sad life. Explain that today we are going to look in the mirrors and do our own self-portraits. Demonstrate how to begin. Start with mouth, nose and eyes -- hair and chin last.

Procedure

- Pass out 4½"x6" newsprint and large drawing pencils or charcoal pencils.
- Pass out mirrors and take a minute for everyone to look into mirror and <u>think</u> about what they see.
- Begin drawing - allow five to seven minutes per drawing.
- Collect all finished work at the end of the period.
- Collect pencils.

Follow-Up

- Have students draw portraits of other class members.

ART EXPRESSION

COURSE EXPERIENCES

SECOND GRADE

By Joanne Haag

EXPERIENCE

Activity: Tempera Painting
Theme: Color: "It Is Everywhere We Look"
Subject: Pupils will express ideas and feelings of a Circus with colors on large manila paper.
Product: A tempera painting of an event or a place that we remember as being very colorful.

Materials

- Jars of tempera paint on tables (red, yellow, blue, green, black, white and orange); 12"x18" manila paper, large brushes, water containers, paper towels, small painting sponges, white chalk.
- Visual Aids: Barton and Cotton prints of four master paintings by Matisse, Seurat, Marin, Bonnard.

Educational Objectives

- Help pupils develop an increased visual awareness of color in their environment.
- Help pupils discover that different colors can make us feel different ways.
- Help pupils discover that various combinations of colors can express different moods.

Presentation

- Begin by talking to the class about a trip to the circus. Show the program and personal photographs. Discuss the excitement, sounds, smells and colors.
- Have them relate experiences, what they saw and thought.
- Show prints of the following photographs that depict scenes from a circus: Matisse - "Acrobats"
  Seurat - "The Circus"
  Marin - "Circus Elephants"
  Bonnard - "The Circus"
- Discuss how artists paint pictures of things they have seen. What about the sounds in these paintings? The smells? How do they make us feel? Where are the dull colors? The bright, happy colors? Sad? Quiet?
- Can you express an idea or tell about your visit to a circus using the colors of paint just as these artists did?

Procedure

- After motivation and questions, pass out the large paper and let them first draw a few large idea shapes with white chalk (approximately 3 minutes).
- Pass out brushes and water cans and begin painting. Allow approximately 20 minutes to work.

Follow-Up Lesson

- Lesson on sad, happy and angry colors.
- Purpose - To compare use of color.

ART EXPRESSION

COURSE EXPERIENCES

THIRD AND FOURTH GRADES

By Tariann Kapper

EXPERIENCE

Activity: Colored construction paper and chalk picture
Theme: "Going Downtown"
Subject: Using cut colored construction paper and chalk to capture the noise and confusion of a city.

Materials

- Colored chalk, in cups or pans for each group; 9"x15" manila paper; newspaper; record player and record of "Sounds of City;" construction paper scraps; scissors; paste or glue.

Educational Objectives

- Encourage pupils to recall sound and sights of a large city.
- Help pupils interpret in visual form the noise and confusion of a city.
- Show pipils how to use line and color to create visual and emotional effects.

Presentation

- Have you ever gone downtown with your parents? Is everybody in a hurry? There's lots of cars and trucks. Can you think of anything else? Taxis, buses, motorcycles, trains, ambulances, fire engines, police cars. They're all in a hurry, all making noise. Horns are blowing, sirens screaming and brakes screeching. Can you imagine the noise? Do these vehicles make noise by themselves? There has to be people to make noise. Where are the people? They are everywhere! -- Sidewalks, crossing streets, in stores, pushing, shoving, always in a hurry.
- We're going to create pictures of a busy city that will show this noise and confusion. We'll use chalk for our work. What is a noisy color? Red shouts and screams. Any bright color is noisy. Black can help say dirt and smoke. Other colors too! How will you put on these noisy colors? What lines and shape will you use? Use you hand in the air to make a straight line. Is that noisy? Make a slow rolling motion. Is this noisy? Only if everything is quiet. What then? Jagged lines, abrupt changes of direction, etc. You're going to make a city. All noise, use color and lines. Nothing real -- just noise. For a picture we must hear with our eyes. We made noise as if eyes were closed. Now open your eyes. What would you see? People, cars, buses, buildings, etc. Add these things to your city of noise by cutting them from scraps of construction paper and glue them over your noisy chalk lines.

Follow-Up

- Cut paper portion of lesson. Could be explained in a following lesson if time isn't sufficient.

ART EXPRESSION

COURSE EXPERIENCES

FIFTH AND SIXTH GRADES

by Tariann Kapper

EXPERIENCE

- "One Day I Hope To Be _____"
- Tempera painting illustrating their career hopes.

Materials

- 18"x24" manila or newsprint paper; tempera paint; trays or cups for passing and mixing colors (egg cartons) containers of waters; brushes (several sizes); newspaper; sponges.

Educational Objectives

- Help pupils identify with occupational roles.
- Encourage pupils to be aware of various occupational roles of people around them.
- Encourage pupils to visually express and interpret various occupational roles of people.

Presentation

- Do you hope to be a doctor? Have you watched a high diver plunge gracefully into a pool and say "one day I hope to be able to dive like that?" Let's pretend you are grown up like the people you see going to work everyday. If you were one of them going to work, what would you like to be? Astronaut, teacher, nurse, policeman, fireman, skater, etc.? Talk about people who wear uniforms: firemen, nurses, garage mechanics, garbage collectors, telephone linemen, postmen, baseball players. Why do they wear uniforms?
- Try to get children to see some purpose to the person's work or detail of his activity.
- Point out details about the uniform or equipment they carry or use.
- If a person doesn't wear a uniform or equipment how could an artist tell what he does? Example: Teacher - class of children, chalkboard, etc.; automobile salesman - cars, trucks, signs, desk, etc. Encourage many ideas and relate the kind of person to a picture of himself. Challenge them to put these ideas on paper.

Procedure

- Organize class into groups of three to five children.
- Have an empty desk or area where they can put materials to share: water, tempera and brushes.
- Have newspapers ready to spread on work area.
- Assign a helper from each group to distribute paper and to collect brushes and newspapers. Brushes can be washed later. Egg cartons can be thrown away or closed for use in another class.
- Have sponges ready near water containers to clean up any spilled paint.

Follow-Up

- Add details and finishing touches. Emphasize looking for detail and objects that relate to occupations.
- Proceed as in first week.

ART EXPRESSION

COURSE EXPERIENCES

SIXTH GRADE

By Joanna Haag

EXPERIENCE

Activity: Tempera Painting
Theme: Strength and Power
Mean and Gentle
Hard and Soft
Subject: "Interpretation of The North Wind and The Sun" by Brian Wildsmith
Product: Pupils will work on a painting that expresses their feelings about power. It can be objective or non-objective. How do they interpret the story of the Wind and the Sun?

Materials

- Water containers, newspapers, detail and large bristle brushes, tempera paint (red, yellow, blue, black, white), Wildsmith's book, crayons, manila paper (12"x18"), colored tissue, scrap box.

Educational Objectives

- Help pupils use their inner feelings as sources of subjects and themes.
- Help pupils see how another artist (Wildsmith) has interpreted an idea.
- Help pupils express their feelings in visual form.
- Help pupils see that their classmates all have different visual interpretations of this story.
- Help pupils use fictional adventure as a source of subject for art expression.

Presentation

- Ask pupils, "Who do you think is stronger, your mom or your dad? Who do you think is the most powerful? Why? Which one is more gentle? Who is the most quiet? Between you and your best friend, who is the meanest? Who gets their own way? How? Have you ever seen an animal argue? What do they do? Who usually wins? Is it always the biggest, strongest, loudest, meanest that comes out ahead? Do you think that they think they do? Can soft, quiet, calm, nice people be strong and powerful?"
- The North Wind and the Sun in this fable have a battle. After story -- "Can this have anything to do with us today?"
- Discuss various techniques of using materials.

Procedure

- Monitors distribute and collect supplies.
- Students at each table are responsible for clean-up.

Follow-Up

- Use of colors to express emotions, feelings and ideas.

VISUAL AWARENESS

PURPOSE OF THE PROGRAM

Our first obstacle as art teachers is to overcome the child's inability to see. We must help the child see his visual environment rather than merely look at the shifting scene. Our primary purpose in teaching art in the elementary grades should not be the development of drawing skills, but, the development of the child's visual awareness of his or her environment. Mere exposure to a variety of materials will not necessarily enable the child to become visually aware of elements of design in nature. Seeing involves perceiving the qualities of line, shape, form, color, texture, space and pattern found in natural and man-made forms. Increasing the child's "visual awareness" of an object - its color, its texture, its shape, its line, and its patterns - increases the child's ability to recall with greater clarity specific details taken in at the time of viewing.

Children rely on constancies for visual interpretations of actual existance. Thus, the child uses simplified symbols to visually represent his complex world. Familiar simplified symbols used by children are: lollipop trees, V-shaped flying birds, and stick figures. Children make awkward renderings of objects because of unawareness of their actual appearance rather than an inability to draw.

THE PROGRAM

Lead the child into a visual study of his or her environment to develop an awareness of color, texture, line, form, space and pattern which will ultimately enable the child to render his environment more accurately.

touching

listening

PURPOSE OF THE PROGRAM

The stimulation of the child's senses is essential to creative art expression. Art experiences should involve the child in seeing, touching, tasting, hearing and smelling the things of his real world. By stimulating the use of the child's senses - his eyes, ears, nose and fingers - his reservoir of experiences will be increased which can be expressed through art. By leading the child into art experiences which involve the use of his senses and his own thoughts, feelings and reactions to these art experiences, the information gathered by the child will be real and personally meaningful.

The art experience should involve the child in imagining, exploring, reasoning, inventing, experimenting, investigating and selecting so that the experience will not only be rich in itself, but, lead to personal creative growth, assimilation of information and development of art skills.

Basically, we want the child to become more aware of individual experiences through the use of his senses and, thus, enjoy life more fully.

THE PROGRAM

Visual Art Experiences
Develop an awareness of color and design elements in nature through painting and drawing activities.

Audio Art Experiences
Provide motivation for art expression from listening to sounds of nature and the sounds of man.

Tactile Art Expression
Provide motivation for art expression from touching natural and man-made objects - bark, twigs, fur, shells, leaves, etc.

THEORY OF THE PROGRAM

A concept is something conceived in the mind -- an abstract idea generalized from particular instances.

Concepts result from the mental collection and categorization of perceptual experiences which have similar properties. Perception and concept formation involve similar mental processes but conceptualization need not involve an immediate sensory experience. By involving a child in many perceptual activities from a variety of vantage points, the child will form concepts. Concept formation and visual perception work together. Knowledge of an object can aid the child's ability to observe its details. Careful observation increases visual awareness and therefore enhances the child's concept of the object.

The concepts acquired in art activities can lead to total conceptual growth if related to problems and activities in other areas of life or learning.

THE PROGRAM

Children do not need to work with new art media every week. This leads to shallow experiences with little chance for sequential growth. The conceptual growth of the child will be strengthened by stressing basic art concepts through a variety of art experiences. Such basic art concepts would include elements and principles of design and color theory. The child must be provided with art activities which enable him to compare similarities within objects or experiences. Learning takes place more effectively when new material is related to past experiences. Art experiences should be placed in sequential order to insure continuous conceptual growth. The ability of the child to convey art concepts visually or verbally will serve as an evaluation of his understanding of art concepts.

AESTHETIC AWARENESS

PROGRAM OBJECTIVES

I. PERCEPTUAL AWARENESS

Acute perceptual awareness of our environment stems from the development of the senses at an early age.

- Involve pupils in visual studies to help them acquire a visual awareness of their natural and man-made environment.
- Help pupils perceive aesthetic qualities and design elements in all objects.
- Encourage pupils to respond to their sensory experiences through expressions in art.
- Involve pupils in art experiences that include use of all of their senses so that they might gain an increased awareness of their world (art experiences involving seeing, touching, tasting, hearing and smelling).
- Help pupils find sources of motivation for art expression in listening to the sounds of nature and man.
- Help pupils find sources of motivation for art expression from touching natural and man-made objects and convey these discovered tactile qualities in their works of art.
- Help pupils increase their awareness of their environment by including, as part of the motivation for art expression, animate and inanimate objects for children to view, touch, smell, taste and draw (perceptual experiences including live animals and plants and other objects).

II. CONCEPTUAL GROWTH

Concepts result from the mental collection and categorization of perceptual experiences. One's concept of an object is derived from a knowledge of its color, size, texture, value, line, shape and pattern.

- Involve pupils in many perceptual art activities so that they may mentally categorize similar perceptual experiences to formulate concepts.
- Help pupils acquire the knowledge of the elements and principals of design and other basic art concepts.
- Teach pupils to carefully observe their environment to increase their mental concepts of the visual image of objects.
- Provide pupils the opportunity to render their concepts in visual form.

AESTHETIC AWARENESS
PERCEPTUAL AWARENESS/CONCEPTUAL DEVELOPMENT

AGES	GRADES	THE CHILD'S NORMAL DEVELOPMENTAL STAGES	APPROPRIATE ART EXPERIENCES
4 to 5	Pre-K	. The child at this stage does not have a rational, logical thought process. His concepts are based on previous perceptions. He works intuitively. He is not concerned with organizing objects or events of his world. He thinks in terms of concrete objects in relative isolation. His graphic images may be related, but spatial organization is meaningless. In very early drawings (ages 4 and 5) objects and figures may float in space with some drawn right side up and others upside down. The child's graphic symbols indicate his first conceptual relationship to visual reality (remembrance).	Pre-School . Independent, non-directed drawing and painting experiences.
_o 7	K - 2	Figures . The first object the child expresses as visual awareness through drawings is the human figure. His visual concept of the figure is very limited. Circles form head and body; longitudinal marks for legs and hair.	Figures . Help the child develop his awareness of the human figure. Experiences - Use as themes for drawing and painting: . Play "Simon Says" Draw -- face, feet, ears, me, etc. . Self-portraits . Classmates . Action games - watch and draw movement of body. . "Parades" . "Sammy Skeleton" - Draw and label parts . Sports activities -- skating, gym, etc. . Twins

(continued)
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AESTHETIC AWARENESS
PERCEPTUAL AWARENESS/CONCEPTUAL DEVELOPMENT (2)

AGES	GRADES	THE CHILD'S NORMAL DEVELOPMENTAL STAGES	APPROPRIATE ART EXPERIENCES
5 to 7 (cont'd)	K-2	**Symbolization** - The child's drawings are a good indication of his mental maturity. His inaccurate drawings are a sign of undeveloped, visual concepts. He develops simplified graphic symbols for visual concepts and is unconcerned with details. Examples: lollipop shapes for trees, v-shapes for flying birds and cone shapes for mountains. The circle may be used for the sun, human head or tree tops.	**Symbolization** - Help the child develop and modify hi graphic symbols to enable him to express his ideas in art more clearl i.e., able to see and render differences of objects with distinction. **Experiences** - Use as themes for drawing and painting: . The seasons - winter snow/ summer fun/fall leaves/spring flowers. . Animal paintings - how are they different? Bring in live puppy, rabbit, etc. . Day/night paintings . Tree and flowers (torn paper collage) . Murals (group work) "The Zoo," "Our Neighborhood," "Our Home." Ask questions: "Does your house have ..."
		Color The child prefers clear, bright, basic colors. His use of colors is not naturalistic. His art work shows no relationship between objects and colors.	**Color** - Help the child visually identify basic colors. Allow the child to use bright, basic colors in his art work. **Experiences** . Color filmstrip: what is orange, green, purple, red, yellow dragons . color bingo . color categories game . autumn leaves: sponge paint . A flower garden/take a "color" walk." Identify colors of flowers/ paint.
		Space - The child draws things as he knows and feels them to be (the sky above and ground below). Therefore he draws related objects on a baseline at the bottom of the page with a band of blue sky at the top of the page. The child draws distant objects the same size, but places them higher on the page	**Space** - Increase the child's awareness of space and spatial relationships **Experiences** - Use as themes for drawing and painting: . "Looking and Listening Walk" (draw yourself on the walk) . "Inside a Tent/Box, Pipe" - describe/draw. . "On the Teeter-Totter/Swings" . "A Ride in an Air Balloon"

AESTHETIC AWARENESS
PERCEPTUAL AWARENESS/CONCEPTUAL DEVELOPMENT (1)

AGES	GRADES	THE CHILD'S NORMAL DEVELOPMENTAL STAGES	APPROPRIATE ART EXPERIENCES
7 - 9	3 - 4	. The child draws almost entirely from memory of past visual experiences. He seldom looks at an object for visual reference. He draws his mental concepts, not what he visually perceives.	. Help the child recall past visual experience and increase his ability to visually perceiv objects and surroundings. Experiences - Recall games -- ask students to recall an describe vacations, animals at the zoo, the sea shore, etc. - Still life and figure drawing/painting.
		Color . The child has discovered the relationship between objects and their color. He is now able to see the differences in the color and texture of objects. His use of color begins to approach visual reality. He approximates the color of objects in his art work without variation of tone, such as: sky -- blue, grass -- green, etc.	Color . Increase the child's awareness of the color of objects. Experiences - Paintings and colorings of various fruits and vegetables (visually compare). - Stitchery desserts - Amusement park painting - Merry-Go-Round painting - Tall tales and short stories painting
		Size . The child becomes aware of visual sizes. He therefore uses more realistic proportions for figures and objects in his drawings.	Size . Help increase the child's awareness of sizes and proportions. Experiences - Paintings and drawings of: . "A Parade" (include all sizes of people -- tall, short, fat, thin). . "The Ballet" . Life drawings (stress proportions of parts of human figures). . "Animals Large and Small"
		Visual Details . The child begins to visually perceive and include more details in his drawings, such as: hair, eyebrows, glasses twigs, etc.	Visual Details . Help the child perceive more visual details in his art work. Experiences - Self-portrait drawing - Drawings of trees - Drawings of live animals (pet rabbits, dogs, cats, etc.).
		Animals . The child commonly draws animals with human faces. He has not developed a visual concept for the facial features of various animals.	Animals . Help the child acquire an awareness of the unique physical characteristics and features of various animals. Experiences - Jungle animal paintings - Clay birds, fish, etc. - Drawings of live or stuffed animals

(continued) 8d

AESTHETIC AWARENESS
PERCEPTUAL AWARENESS/CONCEPTUAL DEVELOPMENT (2)

AGES	GRADES	THE CHILD'S NORMAL DEVELOPMENTAL STAGES	APPROPRIATE ART EXPERIENCES
7 to 9 (cont'd)	3 - 4		Animals (continued) - "My Pet (Bring in to class a live pet, dog, cat, rabbit, etc.). - "Farm Animals" (a day on the farm painting). - Noah's Ark painting
		Sexual Physical Differences . The child is aware of the physical differences between men and women and indicates this awareness with characteristic graphic details in his drawings (i.e., breast for women, large shoulders and muscles for men).	Sexual Physical Differences . Help child become aware of physical differences between men and women. Experiences - Life drawings - School activities/play - Family scenes
		Space . A baseline appears in the child's art work when he has discovered the relationship between objects. He now thinks in terms of the whole drawing -- not just isolated parts. The baseline is the most outstanding characteristic of the child's drawing at this stage of graphic development. . He begins to use multiple baselines to create a feeling of depth. He then discovers the space between baselines is meaningful to further create a feeling of depth. . He now draws distant objects smaller as well as higher on his page.	Space . Help students acquire a visual awarene of space and ability to indicate depth in his art work. Experiences - Paintings and drawings with the followin themes: . Outdoor sports activities (ice skating sled riding, skiing, baseball, boating etc.). . A trip in a car, plane, train or boat. . "A City" . "A Farm"

AESTHETHIC AWARENESS
PERCEPTUAL AWARENESS/CONCEPTUAL DEVELOPMENT (3)

AGE	GRADES	THE CHILD'S NORMAL DEVELOPMENTAL STAGES	APPROPRIATE ART EXPERIENCES
7 to 9 (cont'd)	3 - 4	Symbolization . The child's arrangement of symbols is intentional and meaningful. He selects and arranges objects with predetermined effects. The child may show several points of view such as: - X-ray Drawings The child's drawings may show the inside and outside of a house, building, bus, etc., at the same time. This indicates a special interest in the interior of the object he is drawing.	Symbolization . Allow the child to graphically convey his unique point of view and symbolization by using the following themes for art experiences: Experiences - Paintings and drawings of: . Noah's Ark . A Haunted House . A Barn Full Of Animals
		- Combination of Elevation and Plan (fold-out). The child's drawings of a house usually shows three complete sides and tilted roof. His drawings of a table will show a tilted top and four complete legs. He tries to show the completeness of an object.	Experiences - Painting and drawings of: . "Our House" . "Our Family At The Dinner Table"
		- Fold-Over The child uses an unusual fold-over method of drawing. He will draw people, houses, trees and objects on both sides of a street; people on both sides of a football field; people around a table. Multiple baselines are apparent in fold-over drawings. If the drawing could be folded on each baseline, the idea the child is trying to visually convey would be evident. As he draws, he turns his paper around. He does not draw objects upside down.	Experiences - Paintings and drawings of: . A football game at the Bowl . "Our Street" . "Downtown" (Busy street scene) . "Shopping At The Mall"
		- Space-Time Pictures The child's drawings may contain several events that occur in a sequence or different point in time. Example: boy hitting a ball; same boy running to a base; same boy sliding into third.	Experiences - Murals of children's stories, fairy tales, etc., in time sequence.

AESTHETIC AWARENESS
PERCEPTUAL AWARENESS/CONCEPTUAL DEVELOPMENT

AGES	GRADES	THE CHILD'S NORMAL DEVELOPMENTAL STAGES	APPROPRIATE ART LESSONS
9 to 12	5 - 6	Space . The baseline disappears from the child's drawing and is replaced by a horizon line and visual planes. The child no longer shows the sky as a strip of blue at the top of his page. He paints the sky down to the bottom of the horizon line. . He now draws distant objects smaller and closer objects larger. Overlapping . The child now uses overlapping. He may show interest in and sometimes use linear perspective in his drawings to indicate depth. However, this is not as common as overlapping and the reduction in size of distant objects. He will now make things closest to him overlap things that are far away. Visual Details . There is a greater degree of visual realism. Evidence of his increased visual awareness can be found in the details of his drawings (hair, eyes, nose, ears, fingers, etc.). Distortion has almost entirely disappeared unless it is intentional. . The child shows increased awareness of the pronounced physical differences between men and women.	Space . Help the child become aware of the rudimentary principles of space perception. Experiences . Observational and participatory experiences: - Watch other pupils walk away/towards you in the school hallway to observe them becoming visually smaller as they become more distant and visually larger as they come closer. - Have pupils observe the horizon from classroom window. (Point out and discuss). - Visually study hallway, sidewalks, railroad tracks to discover principles of linear perspective and vanishing point. - Draw scenes that convey feeling of space, 3-dimensional objects, from different vantage points (below, under, over, front, etc.) Visual Details . Increase the child's awareness of visual details and encourage use of more graphic details in his art work. Experiences - Still-life drawing (cut flowers, dried weeds, seed pods). - Drawings of live animals -- pets: dogs, cats, rabbits, etc. - Outdoor landscape drawing -- study shapes, colors, lines, texture of trees, branches, leaves, etc. - Figure drawing - Caricature portrait drawings - Papier-mâché faces (funny people) Distort facial features.

PERCEPTUAL AWARENESS

COURSE EXPERIENCES

FIRST GRADE

by Elain Jarvis

EXPERIENCE

- Autumn leaves, sponge painting.

Materials

- Tempera paint, sponges (small pieces), paint cups/containers (or stamping pads), one per different color at work area; wax crayons for body of tree; manila paper (9"x12" and 12"x18"), newspaper for table tops; collection of various colored autumn leaves; paper towels.

Educational Objectives

- To increase the child's visual awareness of the colors of autumn leaves.

Presentation

- If possible, take the students on a walk to observe and collect colorful fall leaves. Point out the many different autumn colors of leaves in trees and how some trees seemed to be "wearing" only one bright color.
- Gather many types and colors of leaves to show pupils. Keep stored in closed bags (1 bag per 4-5 students).
- A slide presentation on autumn leaves can be excellent motivation. Magazine pictures and prints can be beneficial also.

Procedure

- Say to pupils, "Open the surprise bags of leaves." "How many colors can you find?
- Demonstrate how to "paint" with sponges. Show how to overlap colors. Crayons can be used to color "body" of trees.
- (Studio time) "Let's paint the beautiful fall leaves with our sponges. You can draw the body of the tree (trunk, limbs, branches) with crayon and then add the leaves."
- Discussion and questions.

Material Distribution

- Children assigned to groups of four (paint areas).
- Paint, sponges and paper available at work areas.
- Sponges in boxes or on trays.
- Bags of leaves.
- Monitors pick up supplies (bags).

Evaluation and Follow-Up

- This lesson could be done in two parts. The first meeting given to the hike, discussion, story, film, slides, etc. The second meeting would be a brief rediscovery period (our look at leaves), demonstration and studio time.

PERCEPTUAL AWARENESS

COURSE EXPERIENCES

SECOND GRADE

by: Elaine Jarvis

EXPERIENCE

Title: "Seek, Find and Keep"

- Make a picture around a simple geometric shape. Shape can be drawn or cut and pasted. Pre-cut construction paper shapes (squares, circles, triangles, rectangles, etc.).

Materials

- Selected magazine pictures, photographs, slides in which geometric shapes can easily be found (transparencies optional).
- Pre-cut shapes (construction paper), crayons, 12"x18" newsprint or manila, paste, glue.

Educational Objectives

- Provide art experiences that will enable the child to identify basic geometric shapes.
- Increase the child's awareness of geometric shapes in objects that are all around us.

Presentation

- Pass out supplies, crayons, paper, pre-cut shapes (set of 4 per student).
- Show large visuals: Mr. Square, Mrs. Triangle, Miss Circle, Mr. Rectangle. As each shape is introduced have pupils find the same shape in their set.
- Dialogue: Ask,"Did you know that you can find these shapes in many places?" "Let's play a seek and find game." "See if you can find a circle, triangle, square, or rectangle in these pictures." "You may be able to find more than one of the shapes in each picture." "What is hiding in this building, car, balloon, castle, etc.?"
- Use magazine pictures, overhead transparencies, slides. Have children point out shapes.

Procedure

- Studio time: "let's paste one of our pre-cut shapes to our background paper." "Now try hiding it in an object or thing (demonstrate quickly). You can draw on top of the construction paper shape and put it in its environment, such as a desk in a room, a car on a highway, a castle in the country, etc. After we have finished we'll try to seek and find the shape that each person is keeping in his picture." (If students finish one picture they can choose another shape and follow the same procedure).
- Clean up according to routine.

Follow-up Lesson

- Shape identification game.

AESTHETIC AWARENESS

COURSE EXPERIENCES

FOURTH GRADE

By Colleen Moore

Note: Time needed to complete lesson -- 2 or 3 class sessions

EXPERIENCE

Project: Clay containers
Lesson Title: Unusual Holders - "For Bent Pennies and Other Good Stuff."
Activity: Pupils will spontaneously create a free-form clay container that will serve as a receptacle for unusual personal items.

Materials

- Blindfolds (or instruct pupils to keep their eyes closed), clay, newspaper, clay tools, water jars, tempera paint, brushes, shellac or varnish.

Education Objectives

- Help pupils use their acquired visual knowledge to design and create an unusual clay container.
- Help pupils develop their sense of touch (tactile skills, i.e., a tactile awareness of spatial form and texture.
- Help students further develop modeling skills.
- Help students learn how to enhance the design of a three-dimensional form with the application of color, line and texture.

Presentation

- Demonstration and example:
  - -- Discuss containers; what can you keep in your personal containers?
  - -- Ask what do you save or collect in containers at home?
  - -- What are some of the things most of us would not save?
  - -- Choose an item to collect (Example: bent pennies, broken teeth, bent pins, etc.).

Procedure

- Pupils are to create a clay container form that people will want to hold.
- Student helper can blindfold all the children; monitors can pass out newspaper, clay, sticks, and jars of water.
- Pupils are instructed to begin manipulating and modeling their clay. When they are satisfied with the shape of their holder, they can open their eyes. They can then apply visual elements, color (after the piece is dry), line and texture, to follow and accent the contours of the form.
- Pupils can then complete the piece by applying a coating of shellac or varnish to insure permanency of work.

AESTHETIC AWARENESS

COURSE EXPERIENCES

FIFTH GRADE

By Colleen Moore

EXPERIENCE

- Lesson Title: "Out of the Magnifying Glass"
- Pop Art: A visual discovery of small objects and their possibilities as interesting, enlarged works of art.
- Paper stuffed painting - Pop art, 3-D hangings

Materials

- Photos of enlarged, everyday objects; magnifying glasses.
- Sketch paper and large rolled brown butcher paper, tempera paint, brushes, scissors, newspaper, staplers and yarn.

Educational Objectives

- Increase pupils visual awareness of details and designs of everyday small objects.
- Help pupils discover the possibilities for visual expression in graphically enlarging and reproducing small items.

Presentation

- Ask pupils how do we recognize objects? Five senses exploration: sight, smell, taste, touch, sound.
- Direct discussion to emphasize visual recognition.
- Show some pictures of enlarged, everyday objects for class to identify.

Procedure

- Pass out magnifying glasses to group.
- Pick objects around the room to discover their possibilities for visual detail, interest and design quality when enlarged.
- Take favorite or most "popular" object, enlarged, sketch and transfer sketch to large sheets of paper. Paint and cut out, staple, and then stuff with newspaper.
- Students will work single or divide into groups of two or three to sketch the object. Enlarge by transferring sketch to large double sheets of butcher paper.
- Review established painting procedure. Review order in applying paint -- large areas of color first, then details when first colors have dried. Add contrasting or complementary color outlines if needed.
- Pictures are arranged on floor of room and in halls to dry.
- When paintings have dried, students cut out both pieces of paper, dispose of scraps and staple half around their "pop art." Stuff lightly with crumpled newspaper for a 3-D effect. Yarn is then attached to it with paper clips and they are hung from room lights or balcony railings.
- Each student returns his paint to the paint table.

PERCEPTUAL AWARENESS

COURSE EXPERIENCES

FIFTH GRADE

by Elaine Jarvis

- "Textures In Clay"
- Press items into slabs of moist clay to duplicate tactile quality of item.

Materials

- Touch boxes containing many items with interesting tactile qualities (cloth, burlap, screws, toothbrushes, screen, etc.).
- Clay balls; 9"x12" pieces of burlap; box with clay, burlap, objects for every five persons or individual bag for each student; students may use items from touch boxes also.

Educational Objectives

- Help pupils develop an awareness of the various textures found in common objects.
- Provide pupils the opportunity to duplicate the textural qualities of materials or items in clay.

Presentation

- The touch boxes will be used to stimulate the children's thinking about the texture or feel of each object.
- Let each child have a turn at trying to identify an object by its feel.
- Introduction/Dialogue: (May be conducted in small groups or with the entire class as a game) Everything is very special because it wears its own feeling. A rabbit is soft and furry; a porcupine is prickly and sharp; a desk is smooth and shiny; a pine cone is bumpy (use pictures as visuals as dialogue proceeds). Some man-made objects have different textures because of the way they are made. A comb has many teeth, and when you feel each tooth, they feel prickly. If you drag the comb into a soft material, such as fresh clay, you can change the surface of the clay and "capture" the look and feel of the comb's teeth. (Demonstration): I'm going to try pushing, pressing and dragging objects on and into clay. If I want to use a single item, such as a pencil, I must repeat the procedure so as to make an area of texture (use burlap on which to lay the clay so it does not stick to the table). Notice texture of burlap on back of clay slab.

Procedure

- (Studio time - Directions to class): As soon as you receive your supplies, place the clay on the burlap; flatten to about ½"(slab) thickness (about as thick as your finger); Select objects to press on and into the clay and create five or six textures. Any questions?
- Pass boxes of supplies to tables. Have monitor at each table be responsible for distribution.
- A hole can be punched into the clay to make a wall plaque after firing, or clay can be reclaimed.
- Clean-up: put supplies back in boxes; monitors return boxes.

Follow-Up

- Pots and sculptures made from clay utilizing a particular texture(s).
- Clay can be added onto clay to change its surface quality, or pressed through screening and added onto the clay slab.

Suggestions

- Children need some kind of "hands-on" experience with natural and man-made objects prior to working in the clay to make them more responsive and sensitive to different textures. It is more effective to introduce visual texture as a concept after the initial experience and activity with actual textures.

AESTHETIC AWARENESS

COURSE EXPERIENCES

SIXTH GRADE

by Colleen Moore

EXPERIENCE

- Lesson Title: "A Room Is A Line"
- A study in continuous line, its use in delineating the shape of a room and the objects within a room.

Materials

- Visual aids that show room scenes done in a variety of media. (Line drawings and illustrations).
- Paper, various sizes of felt pens, pencils or crayons.

Educational Objectives

- Pupils will use continuous line drawing to render and discover the shapes and textures that form a room and its furnishings.
- Pupils will explore the possibilities of using continuous line drawing as a means of graphic illustration.
- Help pupils develop a visual awareness of the basic principles of linear perspective.
- Help pupils develop an awareness of size, shape and space relationships of objects within a room.
- Help pupils develop their ability to draw detail with increased realism.

Presentation

- Discuss different art media that could be used to graphically illustrate the art room.
- What are the expressive qualities of each medium? (A/V aids, artworks of room scenes).
- Discuss line and its "possibilities" for visual illustration. (A/V materials, mechanical and expressive line work).
- Lines carefully applied with the aid of rulers, compasses, triangles, etc., will result in a very mechanical rendering. Such drawings are commonly used by engineers, architects, industrial designers, city planners and others concerned with precision.
- The pupils are to achieve a more spontaneous conception of the space and shapes that form the room by practicing continuous line drawings.
- Encourage pupils to draw without looking at their paper in order to increase the visual concentration and observation of actual details of objects.
- Tell pupils they must see the shapes before they can accurately draw them on paper.
- Introduce basic principles of linear perspective.
- Ask pupils: How can you indicate the illusion of depth in your drawing of the room? (Overlapping, size reduction of distant objects, converging lines, vanishing point, etc.).

Follow-Up Lesson

- Have pupils look at art works that contain both realistic and distorted visual representations of objects.

ART AWARENESS

- art in society
- artistic heritage

PURPOSE OF THE PROGRAM

Art is an extremely important human activity, open to every person to enjoy through personal involvement. Through our elementary art program, we can relate art to children to make them aware of aspects of art, past and present. We also hope to share with children the artist's insight of our world through an awareness of his works of art.

We do not wish to impose, on elementary children, a chronological study of art history. We simply want to convey to children the importance of art throughout history so that they will be able to see the significance of their own art work and the work of others.

THE PROGRAM

- Show to children the relationship between their work in art and the work of artists within the community.
- Show how social, religious and economic changes are expressed through works of art.
- Show how various social, religious and ethnic groups express their beliefs through art and compare and contrast their styles.
- Study visual symbols developed by various cultural groups. Study how various cultural groups respond to visual symbols they have developed.
- Show how and why various cultural groups have chosen different materials for expression of beliefs in visual art forms.

CULTURAL AWARENESS

PROGRAM OBJECTIVES

I. ART IN SOCIETY

The visual arts are a means of understanding basic social values and beliefs about the qualitative aspects of life.

- Help pupils develop a visual awareness of their man-made environment through a study of their community.
- Lead pupils in a study of the ways artists, architects and designers alter and improve the visual qualities of our environment.
- Help pupils acquire a knowledge of the roles of artists and designers working in our society -- (architects, graphic and industrial designers, commercial artists, painters, sculptors, etc.).
- Help pupils perceive aesthetic qualities in works of art.
- Help pupils develop aesthetic preferences through the study of art.
- Help pupils acquire a capacity for visual discrimination in selecting personal and home items.
- Show pupils the relationship between their works of art and the work of professional artists in our society.
- Help pupils acquire the ability to interpret and evaluate works of art (their own and the works of professional artists).
- Help pupils understand that artists employ various ways and means of visual expression to convey diverse statements, moods and aesthetic qualities.

II. ARTISTIC HERITAGE

The visual arts reflect the achievements of mankind since the values and beliefs of a culture are uniquely manifested in the art forms they produce. A critical examination of these forms can lead to a better understanding of both past and present cultures.

- Help pupils acquire a knowledge and an appreciation of the artistic achievements of past cultures.
- Help pupils acquire a knowledge of the visual forms and symbols developed by various cultures to communicate their social and religious beliefs.
- Help pupils discover the similarities and contrasts in the style and form of the works of art produced by various cultures.
- Help pupils become aware of the functional, as well as the aesthetic reasons for the works of art produced by various cultures.
- Help pupils understand why cultural groups from various geographic regions of the world have chosen different materials and forms for their works of art.
- Lead pupils in a comparative study of the architectural structures of past cultures to develop an understanding of the various ways builders have shaped their environment.

CULTURAL AWARENESS
ART IN SOCIETY/ARTISTIC HERITAGE

AGES	GRADES	THE CHILD'S NORMAL DEVELOPMENTAL STAGES	APPROPRIATE ART EXPERIENCES
5 to 7	K - 2	. The child does not make critical judgments about the quality of works of art.	. Encourage the child to describe, not analyze art works: (His and others). Experiences - Hold end-of-lesson art show. Have the child tell what he sees in other children's art work.
		. The child is not concerned with art as a product. Ideas expressed graphically are more important than a permanent visual product.	. Help the child understand the functional aspects of art.
		. The child's attention span in looking at art is short. He will look for a longer period of time at pictures that contain recognizable objects. He prefers realistic art work about direct experiences with which he is familiar, i.e., the family and home, pets, play and holidays.	. Expose the child to realistic works of art that contain subject and themes with which they are familiar. Experiences - Show Barton and Cotton Art Prints of: "Mother and Child" - Picasso "Child With Cat" - Zorach "Children Of The Seashore" - Renoir "The Wise Men Returning Home" - Stained Glass "Fog Warning" - Homer - Encourage the child to use subjects and themes that are familiar and important to him such as: Halloween, Christmas, Birthday Parties, Family Scenes, Play, etc.
		. The child does not make distinctions between appearance and reality. He thus makes no distinction between reality and the imagination of the artist (fantasy).	. Help the child understand that we do not al interpret what we see in the same graphic way.

CULTURAL AWARENESS
ART IN SOCIETY/ARTISTIC HERITAGE

AGES	GRADES	THE CHILD'S NORMAL DEVELOPMENTAL STAGES	APPROPRIATE ART EXPERIENCES
7 to 9	3 - 4	. The child begins judging works of art (his own as well as others).	. Help the child find worth in his works of art . Help him relate his own works of art to works by famous artists who have used similar subjects and themes. Example: How have animals been depicted by other artists? Show Barton and Cotton prints of "Tower of Blue Horses" by Hare; "Bison Lying Down" - Cave Painting; "Le Coq" - Rooster by Picasso
		. The child has a limited awareness of the forms and styles of art works produced by various cultures.	. Help the child develop his awareness and appreciation of styles and forms of art works produced by various cultures. Show Barton and Cotton Prints of: "Indian Baskets" - American Indian "Basonge Mask" - African Wood Carving "Silver Alpaca" - Inca Silver Work "Returning Hunter" - Eskimo Sculpture "A Baby Hippopotamus" - Egyptian Glazed Ceramic Sculpture Experiences - papier mâché box totem poles - clay Eskimo animals - paper weavings - American Indian designs - papier mâché Mexican bowls - African "Witch Doctor" masks - cardboard and papier mâché - cut construction paper Indian war bonnets - yarn weavings - American Indians early pioneer design motifs - Mexican or American Indian clay pots -- pinch and coil methods - shields - cardboard, paper and papier mâché with crest of tribal design. - crayon batik - Indonesian design
		. The child is aware of the visual appearance of his man-made environment and makes aesthetic judgments of houses, buildings, automobiles, clothes, etc.	. Help the child further develop ability to make visual discriminations and aesthetic judgments of his man-made environment (houses, buildings, automobiles, etc.). . Show pictures of houses constructed by various cultures.

CULTURAL AWARENESS
ART IN SOCIETY/ARTISTIC HERITAGE

AGE	GRADES	THE CHILD'S NORMAL DEVELOPMENTAL STAGES	APPROPRIATE ART EXPERIENCES
9 to 12	5 - 6	. The child is able to understand the function of art and the correlation between the arts.	. Help the child gain a greater understanding of the function of art. Point out the correlation between the arts of various cultures and periods. Experience - Show examples of clothing, architecture, sculpture, utensils and paintings of various cultures. - Make functional art works similar to those of various cultures: = = Egyptian jewelry (tissue and paste) = = Ceramic Bowls (Navajo Indians)
		. The child is now aware of different styles of drawing and painting. He recognizes the work of individual artists by their style. . The child continues to show interest in and preference for realistic art. He shows admiration for the artist who can produce realistic paintings.	. Help the child recognize and understand different styles of art expression. Help him realize all artists do not interpret what they see and feel in the same graphic way. Help him analyze the elements of various artists' style. What moods are indicated by the art work? Experience - Compare the paintings of Peter Max, Van Gogh, Gaugin, Lautrec, Roualt, etc. Look for evidence of the style How does the work of various artists make your feel?
		. The child is now capable of grasping situations represented in art, where he formerly noticed only isolated details. However, he does not detect meaning in visual art unless meaning is simple and clear, i.e., does not normally comprehend social commentary, protest and propaganda, religious symbolism.	. Introduce the child to art works that convey obvious themes within his level of comprehension and interest. Experience - Discuss posters and how their message is conveyed. Block out lettering and try to discern their message.
		. The child has developed an awareness of the use of art in society -- advertisement, illustration, interiors, architects, industrial designers, graphic designers, etc.	. Help the child become further aware of the efforts of artists to design objects in our daily lives and our man-made environment. . Experience - Discuss examples of how art is involved in everyone's life. Ask them to think of objects designed by artist.

CULTURAL AWARENESS

COURSE EXPERIENCES

FIRST TO THIRD GRADE

by Dorothy Miller and
Shirley Taylor

EXPERIENCE

Activity: Colored construction paper Indian Heads
Theme: American Indian Tribal War Bonnets and Face Paint Designs
Subject: Create a three-dimensional colored construction paper American Indian head with war bonnet or medicine man headdress and face paint designs.

Materials

- Brown paper 9"x12"; white paper 9"x12" or manila; 6"x1½" colored paper strips for feathers; crayons; Elmer's glue; scissors; black scraps for headbands and hair; paper towels.

Educational Objectives

- Help pupils acquire knowledge of the painted facial designs, symbols and headdress designs developed by various American Indian tribes to express and communicate their social and religious beliefs.
- Help pupils become aware of the cultural differences of people of different races and creeds.

Presentation

- Discuss the role of early American Indian chiefs. Talk about their life-style, customs and villages. (This project could be done around Thanksgiving).
- Show pictures of Indian people.
- Discuss headdresses, feathers, Indian bands. What other symbols did the Indians use in their daily lives?
- Demonstrate placing features on cut-out head:
  - 9"x12" brown paper head. Fold paper in half and draw half of head.
  - Cut out face, Indian band, feathers, hair, etc.
- Have students discuss facial differences between Indians and themselves, (dark eyes, dark hair, decoration on face, high cheek bones, long necks).
- What did the chief do to his appearance that may have made him stand out?

Procedure

- Pass out all supplies on 1st day.
- Have students cut out paper head and color features during the first class. Place in folder.
- Second day - cut out headband, feathers and hair; glue everthing to 9"x12" manila.
- Decorate shoulders, feathers and hair with crayon.
- Clean up at end of lesson.

CULTURAL AWARENESS

COURSE EXPERIENCES

THIRD GRADE

by Shirley Taylor and
Dorothy Miller

EXPERIENCE

Activity: Clay Pinch or Coil Pots
Theme: Mexican or Indian Pottery Designs
Subject: Design and Construct a Small Pinch or Coil Bowl (approximately 4"x6"). Use Mexican or Indian Style Designs For Decoration

Materials

- Red clay in balls, water in cups, clay tools (sticks), plastic wrap or bags, boxes to put clay in if shelves are not available, paint (tempera)or glazes, brushes, shellac, paper towels, newspaper, prints of Mexican and Indian pottery.

Educational Objectives

- Help pupils acquire a knowledge of and an appreciation for pottery produced by Mexicans and southwest American Indians.
- Point out the contrast and similarities in the style and form of pottery produced by Mexican and American Indians to pottery produced by other cultures.
- Help pupils become aware of the functional purposes for pottery produced by Mexican and American Indians.
- Help pupils learn various methods of clay construction (specifically, pinch and coil).
- Help pupils learn to use tools to apply decoration to their pottery to enhance the design.
- Help pupils acquire a vocabulary of terms relative to pottery, such as: kiln, slab, coil, pinch, bisque, score and fire.

Presentation

- List clay terms on board: bisque, score, kiln, fire, cone, slab, coil, pinch.
- Show movie or filmstrip on clay.
- Show clay pots, prints. Discuss American Indian designs, Eskimo designs (different cultural designs).
- Use Barton and Cotton prints (Indian Pot Print, Glazed Dish With Rabbits, White Apache Bowl).
- Demonstrate how to pinch a pot.
- Demonstrate how to roll a coil. Show scoring and tell of its importance. Introduce class to slip.

Procedure

- Clay should already be in balls, water on table, newspaper on table.
- Art helpers pass out clay, tools, paper towels, water containers.
- At the end of lesson, put clay in boxes or plastic wrap, pass in unused clay, tools, water.
- Wrap pieces securely unless finished.
- Painting of clay:
  - pass out paint in egg cartons (or glazes if available).
  - emphasis on color, pattern, neatness, design.
  - same clean up procedure as above.

CULTURAL AWARENESS

COURSE EXPERIENCES

FOURTH GRADE

By Shirley Taylor and
Dorothy Miller

EXPERIENCE

Activity: Weaving
Theme: Study of Early American Pioneer Textile Designs
Subject: Produce a Textile Wall Hanging Using Designs Similar To Those Produced by Early American Settlers and North American Indians.

Materials

- Yarn, scissors, cardboard for looms, rulers, dowel rod or plain stick.

Educational Objectives

- Help pupils acquire a knowledge of and appreciation for the weavings produced by North American Indians and American Pioneers.
- Help pupils acquire a knowledge of the designs and symbols developed by American Pioneers or North American Indians to help communicate their social and religious beliefs.
- Help pupils become aware of the functional purposes for textiles produced by American Pioneers and North American Indians.
- Help pupils learn the importance of pattern and texture to the design of a weaving.
- Help pupils develop basic weaving skills.
- Help pupils develop an awareness of weaving techniques developed by Early American Pioneers and North American Indians.
- Help pupils learn the meaning of terms used in weaving, such as weft and warp.
- Help pupils develop an awareness of the many products produced and used today by weaving process such as clothing, blankets, curtains, baskets, rugs, etc.

Presentation

- Start lesson with discussion about looms. Talk about art terms on board. Show an example of finished and beginning loom. Draw example and procedure of steps on board. (Discuss uses of weaving by North American Indians, Eskimos, American Pioneers and its various uses in their daily lives). Stress importance of color, pattern and texture of yarn to creation of a pleasing textile design.
- Mark off loom in half inch spaces " " " ". State importance of exact measuring on loom at the top and bottom.
- Cut slits at top and bottom of loom.
- String loom with yarn going from top to bottom slit and then next door to save yarn.
- Start weaving by tying weft thread on top warp thread. Weave pattern.
- When finished, add fringe (if desired) and slip onto rod or stick.
- Place on blackboard, terms for lesson: loom, warp, weft, weaving, under over, fringe, shuttle.

Procedure

- Lay out all supplies: yarn, cardboard, scissors, pencils, rulers and let monitors pass them out.
- Bring box to school to put supplies in.

CULTURAL AWARENESS

COURSE EXPERIENCES

FIFTH GRADE

By Dorothy Miller and
Shirley Taylor

EXPERIENCE

Activity: Printmaking - Polystyrene Engravings
Subject: Multiple Prints of Fine Line Engraved Drawing In Surface of Polystyrene Lunch Packages

Materials

- Polystyrene lunch trays, egg carton lids, pencils or ball point pens, paper for sketches (newsprint), plates, brayers, various papers or cloth on which to print.

Educational Objectives

- Help pupils learn the basic concepts of engraving printmaking processes.
- Help pupils learn the different styles of printmaking.
- Teach pupils different techniques used by artists in the past and present.
- Help pupils learn the importance of positive and negative spaces in a design.
- Help pupils discover importance of repeated patterns in design for a print.
- Help pupils learn the importance of printmaking reproduction process to our commercial world.

Presentation

- Begin by discussing various printmaking processes and materials used in each process.
- Discuss terms on chalkboard and show examples of various processes (potato, block, cardboard, blotto, linoleum prints).
- Show prints by various artists, (Rembrandt, Daumier, Durer); books, student examples, filmstrip, movies.
- Show and discuss printmaking as it applies to the students everyday life (clothes, calendars, posters, magazines).
- Demonstrate process by drawing on styrofoam and printing it.
- Have student make a series of sketches:
  - Choose best design.
  - Draw again on styrofoam.
  - Ink styrofoam plate and pull a print on practice paper.
  - Repeat printing as often as necessary.
  - Crayons may be used around print.
- Place on chalkboard, art terms (plate, styrofoam, brayers, prints, ink, pull, etch).

Procedure

- Monitors or art helpers will pass out materials (pieces of styrofoam, paper towels, paper for sketching, brayers, plates, ink, pencils, unless student provides)
- After printing, place prints on floor or out in hall along with styrofoam plates.
- Monitors can collect metal plates, brayers and other materials.

Follow-up Lesson

- Other print making processes

CULTURAL AWARENESS

COURSE EXPERIENCES

by Shirley Taylor and
Dorothy Miller

SIXTH GRADE

EXPERIENCE

Activity: Carved Plaster Sculpture
Theme: Ancient Egyptian or Greek Sculpture
Subject: Carved plaster sculpture of ancient Greek or Egyptian subjects studied in 6th grade Social Studies. Sculpture in low-relief or free-standing.

Media

- Plaster of Paris (moulding plaster) poured into wax paper milk cartons, trays or pie pans for form.
- Carving tools - blunt knives, broken scissors, etc; newspapers for table tops.
- Watercolors for tinting finished plaster carving; brushes and containers of water.

Educational Objectives

- Help pupils acquire a knowledge and appreciation of artistic achievements of ancient Greek and Egyptian cultures.
- Help pupils acquire a knowledge of the sculptural forms and symbols developed by Greek and Egyptian cultures to communicate their social and religious beliefs.
- Help pupils compare the sculptural works of ancient Greece and Egypt to discover the similarities and contrasts in the style and form of the sculptures.
- Help pupils become aware of some of the functional reasons for sculptural works produced by ancient Greece or Egypt.
- Help pupils understand why ancient Egyptians or Greeks chose certain materials for sculpture. (What were the geographical considerations?)
- Help pupils discover the possibilities of plaster as a material for sculpture.
- Lead pupils in a comparative study of sculptural relief forms found on ancient Greek or Egyptian buildings with relief forms found on today's buildings.

Presentation

- Show filmstrip, slides or prints of sculpture from ancient Egypt and Greece such as:
  - "Bringing Two Horses As Tribute To King Sargon" (Egyptian Carved Relief- Barton/Cotton - CM218)
  - "Stele of Nefer Sefekhi" (Egyptian Carved Relief - Barton/Cotton - CH213)
  - "Treasures and Art Works From The Tomb of Tutankhamen"
- Explain meaning of the term "relief sculpture."
- Discuss with pupils the purposes of architectural relief sculpture, such as: to tell a story, or to heighten or emphasize architectural design.
- Show prints, slides or pictures of buildings in Washington where ancient Egyptian and/or Greek sculpture forms were copied to embellish the architectural design of the building, such as: The Capital, The Supreme Court, The Washington Monument, The Jefferson Memorial, The Lincoln Memorial.
- Demonstrate sketching design on plaster form for carved sculpture.
- Pass out tools for carving.
- Paint finished relief with watercolor (if desired).
- Coat finished sculpture with shellac for permanency.

CULTURAL AWARENESS

COURSE EXPERIENCES

by: Dorothy Miller and
Shirley Taylor

SIXTH GRADE

EXPERIENCE

Activity: Watercolor and India ink landscape painting.
Subject: Study of Japanese landscape painting. Practice in the traditional techniques and styles of watercolor painting used by Japanese artists.

Materials

- Ink pens and India ink; watercolors, watercolor brushes, water pans and paper towels; paper (white drawing (60#) or manila (12"x18").

Educational Objectives

- Help pupils acquire a knowledge of and appreciation for Japanese watercolor landscape painting.
- Involve pupils in a study and practice of the style of watercolor painting used by Japenses artists for many centuries.
- Help pupils develop control over watercolor to achieve desired visual effects, (i.e., control overlays of transparent color washes).
- Teach pupils to use ink washes to achieve light and dark patterns and value contrast in their painting.

Presentation

- Show examples (prints and slides) of Japanese watercolor landscape painting.
- Point out misty, wet-wash visual effects achieved by Japanese watercolor painters.
- Compare Japanese landscape paintings with French Impressionist landscape paintings of the late 19th century such as: Van Gogh, Monet, Cezanne, etc. Compare works by American watercolor painters such as Winslow Homer with Japanese paintings.
- Ask pupils: How does the Japanese landscape differ from ours?
- Point out the delicate visual effects achieved by the painting techniques employed by Japanese painters.
- Demonstrate: a. How to achieve wash effects and transparent color overlays.
  b. How to achieve a delicate line quality with India Ink and pen, or brush.

Procedure

- Have pupils make a light pencil sketch of their landscape.
- Apply transparent washes.
- When dry, go over pencil line drawing with pen and ink.

COURSE EXPERIENCES
FIRST GRADE

By Joanna Haag)

Art Experience

- Subject: People learn from one another.
- Unit: 1st Grade Social Studies Book: Windows On Our World: Things We Do, - Lesson #7 - 2 or 3 day lesson - Page T-134.

Media and Materials

- Pupils will learn how people learn from each other.
- Pupils will be able to recognize and identify learning situations such as "The Knitting Lesson."
- Help pupils understand that learning can come from many sources, i.e., a teacher can be young or old, male or female, and they can also be your friend.
- Encourage pupils to express how they think the child and the knitting teacher felt in "The Knitting Lesson" print.

Presentation

- Pass out the Barton & Cotton print: The Knitting Lesson by Millet.
- Questions to ask: Who is in the picture? What are they doing? Is it quiet or noisy? Is it morning or night? Who is the teacher? Who is the learner? What kinds of things would the little girl be saying? What kinds of things would you hear the lady saying to the little girl if you were there? Could this lady be a neighbor, an aunt, a mother? Does it look like fun? What are they making? Why? Why would this little girl be trying to learn how to knit? Do you know anyone who knits? Have you ever tried to learn? What kinds of things are knitted?

Vocabulary

- Learn, learning, learned, teach, teacher.

COURSE EXPERIENCES
FIRST GRADE

by Joanna Haag

Art Experience

. How can we help each other not be afraid? Lesson 11 - From Social Studies Book, 1st Grade - Windows On Our World: Things We Do.

Media and Materials

. Barton & Cotton Print - "The Helping Hand" by Emile Renouf, CM#36

Educational Objectives

. Encourage pupils to express their thoughts and feelings about the man and the girl in "The Helping Hand."
. Pupils will be able to explain the fear of the girl and how the man is helping her not to be afraid.

Presentation

. Copies of the Barton & Cotton Print, "The Helping Hand, by Emile Renouf, will be passed out to each pupil in the class.
. Pupils will then visually study their prints for several moments.
. Question: Why is the girl afraid? How can you tell she is uncomfortable?
. Have you ever been in a situation like this? Where? When?
. Do you think she can swim?
. If she was a good swimmer would she be afraid?
. Is the man afraid? How can you tell that he isn't?
. Do you think he's ever done this before?
. What kinds of things would he be telling her?
. Where do you think they are going?

COURSE EXPERIENCES
SECOND GRADE

by Shirley Taylor

Art Experience

- Subject: The Pilgrims
- Activity: Construction paper, paper plate and Pilgrim figures (crayon and cut paper project).

Media and Materials

- White, round paper plates.
- 6" manila circles, 12"x9" blue or brown construction paper for girls.
- Black 12"x9" construction paper for boys.
- Pencil-thin strips of blue paper for girls.
- Crayons, glue and scissors.

Educational Objectives

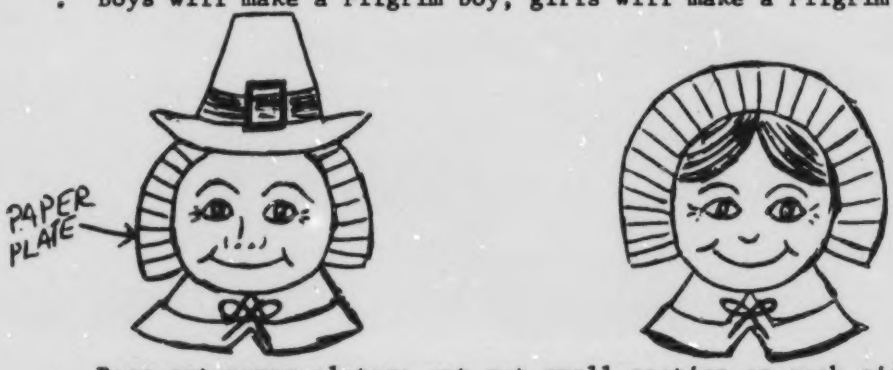
- Help pupils become aware of the mode of dress of the Pilgrims.
- Help pupils understand why our forefathers (the Pilgrims) dressed as they did.
- Help pupils become aware of how social and religious customs and values have changed and how these changes are reflected in our mode of dress.
- Help pupils become aware of how social and religious customs and values have changed and how these changes are reflected in our mode of dress.

Presentation

- Begin lesson by passing out the following Barton and Cotton prints:
  1. Pilgrims Going To Church by George Boughton, (1833-1905)
  2. The Baby Stewart by Sir Anthony Van Dyck, (1599-1641)
  3. Lady Jean by George Bellowe (1882-1925)
  4. Don Maneul Osscio De Lyniga by Lucientes, (1746-1828)
- Encourage each pupil to look at the Pilgrim clothes. Ask, "How do the Pilgrims clothes look different from our clothes today?"
- "Why do the Pilgrims wear dark clothing?" "Why do the women wear long
- skirts?"

Procedure

- Boys will make a Pilgrim boy, girls will make a Pilgrim girl.



- Pass out paper plates; cut out small section on each side of circle.
- Pass out manila paper circle for face, color in features with crayon, glue to plate.
- Have boys cut out hats and glue to head.
- Fold 9"x12" construction paper for collar and glue.
- Add pencil-thin blue bows for girls.

COURSE EXPERIENCES
SECOND GRADE

by Shirley Taylor

Art Experience

- Children's Clothes - Past and Present
- Study of styles of children's clothing of past societies as depicted in artist's paintings.
- Supplemental Activity - colored drawing of a child figure with cut construction paper ski stocking hat and mittens.

Media and Materials

- Barton & Cotton Print #8 - Miss Bowles by Sir Joshua Reynolds, 1723-1792
- Barton & Cotton Print #3 - The Knitting Lesson by Sean Francois Millet, 1814-1875.
- Barton & Cotton Print #121 - Boston Common At Twilight by Childe Hassam, 1859-1935.
- Barton & Cotton Print #170 - Young Woman With Water Jug by Jan Vermeer, 1632-1675.
- Colored paper scraps for a hat and pair of gloves or mittens (6"x6" - 2 pieces).
- Crayons, 12"x18" manila paper, glue, scissors, white paint for snow, small brushes, art pictures showing children in different times.

Educational Objectives

- Show pupils relationship between their art works and that of famous artists of the past.
- Help pupils acquire a knowledge and appreciation for art works produced by past artists.
- Help pupils discover the similarities and contrasts of the styles of clothes worn by children in paintings of the past.

Presentation

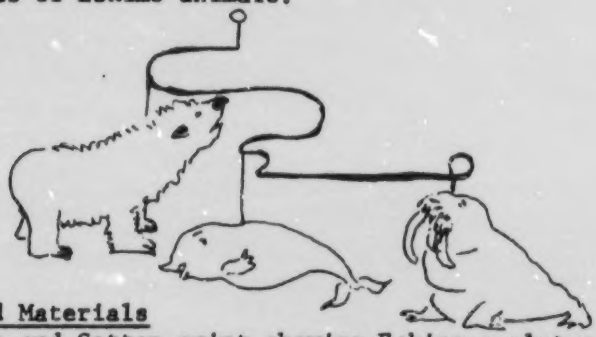
- This lesson concerns various artists approaches to painting and drawing of children engaged in a daily activity and dressed for the times. After a discussion about the above art prints, a class project of themselves dressed for outdoors should follow.
- As the class: "Notice how the artist has filled the page, used various colors, overlapped the shapes. Can the figure go off the page and still look right? "Can you put a dog or another person in your picture?"
- Discuss: buttons, pockets, zippers, shape of boots, trees in winter.
- Show art prints of past children dressed for their time, noting the year it was painted, color of clothes, theme of painting.
- Do you still dress the same way as children in the print?
- Let's show ourselves doing something on a cold January day.
  a. Pass out manila paper.
  b. Pass out colored paper and make a ski hat or winter hat. Cut out the hat and glue to the top of paper; decorate hat.
  c. Cut out two gloves or mittens in colored paper by folding paper. Decorate gloves in crayon.
  d. After hat is glued down, crayon rest of figure. Show hair, face, scarf, coat, pants, boots, skates, etc.
- Glue gloves on finished figures.
- Draw and color with cray -- winter trees, houses, ice pond or something else in picture.
- Paint with white paint the snow all around or falling down. Use careful painting techniques.

COURSE EXPERIENCES
GRADE THREE

by Ann Spallino

Art Experience

- Learning about Eskimo culture and art.
- Creating art that relates to Eskimo life.
- Cultural awareness
- Mobiles of Eskimo animals.



Media and Materials

- Barton and Cotton print showing Eskimo sculpture "Returning Hunter."
- Pictures of animals native to Eskimo country, deer, caribou, seal, bear, fox, wolf, etc.
- Tagboard, scissors, paint and brushes, crayons, string, wire.

Educational Objectives

- Help pupils become aware that an artist expresses himself in terms of his own environment.
- Encourage each pupil to create a work of art that relates to the art work he is studying.
- Help pupil acquire knowledge and appreciation of art produced by Eskimos.
- Help students to see that art is a reflection of society.
- Students will develop eye-hand control through drawing and cutting.
- Students will express, through discussion, ideas and meanings inherent in works of art.

Presentation

- Look at print of Eskimo sculpture, "Returning Hunter."
- What is the artist telling us about Eskimo life?
- Do we learn anything about the character of an Eskimo by looking at the sculpture?
- Can the animals he is carrying be useful to him?
- How does his life style differ from ours?
- Has the artist left out any details in creating his work?
- How are lines, shapes and textures used to unify and create interest in the work?
- Look at picture of animals native to the snowy northern United States. How are they useful for food, clothing, shelter?
- Draw several animal shapes on tagboard.
- Make lines, colors, textures with crayons or paint, cut out, tie with string. Hang from wire bent to abstract shape.

Procedure

- Pass print of "Returning Hunter" to each child.
- Mount pictures of animals on bulletin board.
- Monitors pass tagboard, scissors, crayons or paint, string, wire.
- Pass basket for scraps.
- Collect and store paints.
- Hang mobile from ceiling.

COURSE EXPERIENCE
THIRD AND FOURTH GRADE
CULTURAL AWARENESS

by Marcheta Davis

Art Experience
- Title "The Cermonial Quilt."
- Activity: Designing and Creating a quilt.
- Style and Design: Early American quilt patterns and folk art.

Media and Materials
- 12"x12" pieces of natural colored muslin, 12"x12" newsprint paper for creating designs.
- Three-colors of yarn; large eye needles.

Educational Objectives
- Help pupils acquire a knowledge and appreciation of the artistic achievements of the early American settlers, i.e., the folk art of our ancestors.
- Help pupils acquire a knowledge of the visual forms and symbols incorporated into early American quilt designs, i.e., an understanding of the origin and the social or religious significance of common symbols used in quilt designs.
- Help pupils understand why our American ancestors developed the art of quilting.

Presentation
- The study of the "Cermonial Quilt" - Barton & Cotton print.
- What is the basic design in this quilt?
- What other shapes are visible around the horse? Do they repeat themselves?
- Why are some spaces left plain?
- Squint your eyes. What colors recede? What colors stand out?
- How many stitches would you guess are in this quilt?
- How many pupils have quilts at home? Who made them?
- For how many years have quilts been made?

Procedure
- Each child draws a design on newsprint (decide on a class theme), then transfers it to the muslin.
- After a few practice stitches, sew the outline, stitch with some areas filled in keeping to three colors of thread.
- Volunteer (or teacher) needed to sew pieces together at home on sewing machine. May be padded and back material added to complete quilt.

COURSE EXPERIENCES
FOURTH GRADE

by Ann Spallino

Art Experience

- Community Life/Past and Present
- Study of artist's interpretation of community life.
- Resource - I and My Village by Marc Chagell, Barton & Cotton Print #165.
- Supplemental activity: Drawing of community life in crosstitch design.

Media and Materials

- Barton & Cotton print I and My Village by Marc Chagall.
- Pictures of buildings in our community.
- White cloth, crayon, iron, dowel rod.

Educational Objectives

- Help pupils become aware of communities in other cultures as well as ours.
- Help pupils learn about community life and how artists depict their own culture.
- Encourage pupils to create a drawing that reflects life in our community.
- Help pupils become aware of the idea that an artist may depict his environment in an abstract manner.
- Help children understand that this work of art tells a story of life in his or her community.
- Help students develop motor-visual coordination by drawing.
- Help students learn to express feelings about the artist's work and discuss his meaning.

Presentation

- Look closely at Chagall's I and My Village. What kind of village is Chagall telling us about?
- How does his style of painting differ from a realistic presentation of the same idea?
- What is the meaning of the word "abstract" as it is used in painting?
- Does the abstract presentation give more or less emphasis to the artist's ideas?
- Would the picture be as interesting if it were done in a completely realistic manner?
- Discuss with students the kinds of things they see in their own community.
- Make a sketch of a familiar house or building on 5"x7" paper. Use sketch as basis of drawing on 5"x7" cloth rendering lines with crayon as "X's."
- Press with iron to melt and set crayon. Join pieces to form large hanging. Hem top, fringe bottom. Insert dowel in hem and hang.

Procedure

- Pass one print of I and My Village to each student.
- Monitors pass cloth and crayons.
- Set up ironing station at one table.
- Collect and store supplies and finished work.

Follow-up Lesson

- Follow with group mural that shows many facets of community life: people, transportation, industry, etc.

COURSE EXPERIENCES
FIFTH AND SIXTH GRADES

by Ilona Urban

Art Experience
- Our Natural Environment: The United States
- Activity: Study of seascapes.
- Supplemental activity: Chalk and watercolor seascape painting.
- Unit: Windows On Our World: The United States, Unit 2
- Resource: Fog Warning by Winslow Homer, 1836-1910, Barton & Cotton print.

Media and Materials
- Barton & Cotton print: Fog Warning by Winslow Homer.
- 12"x18" oatmeal or manila paper.
- Colored chalk, watercolor paints, brushes and water.

Educational Objectives
- Help pupils become visually aware of their natural environment through a study of famous American seascape paintings.
- Encourage pupils to create a seascape expressing the weather conditions and mood.
- Children will become more aware of why an artist chooses various subject matters, such as the sea, for painting.
- Children will become aware of how color and values can affect mood of seascape paintings.
- Help children understand American painter Winslow Homer's desire to paint pictures of the New England coast.

Presentation
- Children will study Fog Warning prints quietly for a few moments.
- Discuss subject matter: center of interest; fisherman's boat (in what part of the country do you think this picture takes place?)
- What is one of the important industries on the New England sea coast?
- How does the artist create the mood of this picture? Color - light and dark shapes, solitary fisherman, etc. (See study helps on back of print).
- Man against elements.
- Studio experience: Children will try and create seascape by expressing a specific mood.

Procedure
- Hand out one print to each child.
- Studio experience: Chalk and watercolor (or chalk with wet brush to create watercolor effect), 12"x18" oatmeal or manila paper.

COURSE EXPERIENCES
FIFTH AND SIXTH GRADE

by Ilona Urban

Art Experience

- Subject: The Way People Live
- Activity: Study of The Harvester by Vincent van Gogh - Barton & Cotton prints, #243
- Unit One: Human beings as toolmakers: Discovering Agriculture.
- Unit Two: How and Why are Human Beings Alike and Different?
  What Common Biological Needs Do Human Beings Have?
- Supplemental studio experience: crayons, chalk and water (or buttermilk); paint (thick, creamy consistency).

Media and Materials

- Barton and Cotton print, "The Harvester" by Vincent van Gogh - Print #243.

Educational Objectives

- Help children learn about van Gogh: Why he painted; what he painted; how he painted and when he painted; i.e., the way in which he used color, paint thickness, texture and color, subject matter.
- Help children understand the joy of creating art; personal rewards need not be monetary but the reward of creating the work and expressing oneself.
- Help children understand different styles of art expression. Different artists may express the same subject in different ways: post-expressionism - expressionism.

Presentation

- Allow children to study prints quietly for a few minutes.
- Artist: Vincent van Gogh, 1853-1890 oil painting. What can you tell me about this painting?
- Have children discuss obvious points of the picture.
- Van Gogh painted the people he knew best. Were they rich or poor? What kind of work did they do?(people tied in closely with the land).
- Van Gogh was ever haunted by the helplessness of man before the tremendous forces of nature. Is the harvester working quickly? What are the birds about to do?
- Children can be asked to recall other instances involving man again nature, perhaps drawn from their own experiences.
- Have students illustrate, perhaps trying to capture the emotional style of van Gogh: obvious brush strokes; texture is rich and thick; active, vibrant line quality; repetition of shapes and lines.

Procedure

- Hand out one study print to each child.
- Studio experience may be set up as a station where two to four children could work together.
- Use one or combine several materials, crayon, chalk or paint, to create desired effect.

Follow-up Lesson

- Have children try and identify works of van Gogh
- Study other artists of his time.

COURSE EXPERIENCES
SIXTH GRADE

by Patricia Sargent

Art Experience
- Discussion: "Primitive Art and Perspective."

Media and Materials
- Film - Discovering Perspective - (Akron Public Schools).
- Barton & Cotton print "Manchester Valley."
- Student work on display as an example.

Educational Objectives
- Pupils will discover the various methods of achieving perspective in two-dimensional art.
- Pupils will become aware of the absence of visual perspective in primitive art.
- Pupils may be able to better judge their own work and that of others by being able to distinquish discrete elements, such as visual perspective.
- Pupils will see how primitive artists achieved visually pleasing works of art without perspective, i.e., good composition, design and narrative.

Presentation
- Show film "Discovering Perspective."
- List the ways perspective or space may be shown in work. Discuss the print in those terms. Size of houses; sizes of trees.
- Are colors used as an indicator of distance? Details?
- Do you think this "good?" Would it be better if the artist knew about perspective? Maybe he did know but chose not to use?
- Vocabulary: primitive (in art); linear perspective; aerial perspective; converging lines; overlapping; pattern; line; color; composition; balance.

Follow-up Lesson
- (For art teacher) - Redraw Manchester Valley using all perspective techniques shown in the film.

MANIPULATIVE SKILLS

(VISUAL MOTOR)

STAGES OF DEVELOPMENT OF VISUAL-MOTOR SKILLS IN ART

PURPOSE OF THE PROGRAM

Manipulative skills are vehicles for art expression. The child's manipulative skills should keep pace with his need to visually express reactions to his environment. Increasing the child's visual awareness of his environment, while providing him with a repetition of drawing and modeling activities, will lead to the development of his manipulative skills.

In the teaching of art, we develop the child's visual perception of his environment. As the child matures, this ability to perceive becomes more acute. Perceiving involves seeing the visual qualities found in natural and man-made forms. Increasing the child's visual perception will lead to his ability to recall, with greater clarity, specific details of objects viewed.

Children rely on simplified visual symbols to express reactions to their environment. As children mature, their visual awareness of the environment increases and their symbols become more life-like.

Manipulative skill is the ability to use knowledge and eye-hand coordination effectively in producing art. It is also the proficient use of tools and materials. The child's ability to manipulate tools and materials rests on his level of development. As the child matures there is an increase in his visual-motor control which enables him to use materials with increasing proficiency. The tools and materials used must be appropriate to his developmental level.

THE PROGRAM

By increasing the child's visual perception through a repetition of drawing and modeling activities involving eye-hand coordination, we will develop his manipulative skills.

The child will work with tools and materials appropriate to his needs and abilities. To build skills, lessons will be presented which are related in subject matter, media and process.

ART SKILLS

PROGRAM OBJECTIVES

I. MANIPULATIVE (Visual Motor) SKILLS

Acquiring manipulative skills in the use of media enables pupils to express themselves in art with greater confidence. As they mature, their manipulative or visual-motor skills increase and their images and symbols become more life-like.

- Help pupils develop their visual-motor skills by involving them in art experiences in which they visually study, recall and render their environment with increasing clarity.
- Help pupils develop their eye-hand coordination through a series of drawing and modeling activities.
- Help pupils develop their manipulative skills by involving them in art experiences which are related in subject, media and process.
- Help pupils develop dexterity in the use of art media so that they can attain desired visual effects when producing works of art.
- Allow pupils to express themselves in art with media, tools and materials appropriate to their developmental abilities.

II. VERBAL SKILLS

The ability to verbally express personal reactions to and critical evaluations of works of art grows as art concepts and design principals are acquired.

- Help pupils acquire an art vocabulary -- an understanding of art terms related to the production and analysis of works of art.
- Encourage pupils to respond verbally to works of art to increase their awareness of aesthetic and expressive qualities.
- Encourage pupils to analyze and express verbally their reasons for likes and dislikes of works of art.
- Help pupils voice descriptions of the aesthetic qualities found in their environment to gain a greater sense of visual awareness.

ART SKILLS
MANIPULATIVE AND VERBAL

AGE	GRADES	THE CHILD'S NORMAL DEVELOPMENTAL STAGES	APPROPRIATE ART EXPERIENCES
4 to 7	K-1-2	MANIPULATIVE	
		Symbolization . The child's graphic symbols indicate his first relationship to visual reality (remembrance). The human figure is the first symbol he develops and most frequently draws. (A circle forms the head and body and longitudinal marks indicate hair and legs). . The child's simple, geometric graphic symbols represent an entire class of objects that show little graphic difference. His symbols are often unique. There is the first indication of a graphic style (heavy, bold, light, deliberate, intricate, etc.). . The child begins to show a greater difference in the graphic symbols he draws. There is a more rapid change and development of these symbols than during any other stage. He is striving for control and repeats mastered graphic symbols. His drawings develop from simple geometric symbols to more meaningful graphic forms.	Symbolization . Help the child further develop his simple graphic symbols for a person tree, sun, animal and house. Extend his knowledge of the visual shape of objects so that his graphic symbols will show greater differentiation. Experience - Use as themes for art expression: "My Family," "My Pet," "My Home," "Me and My Friends At Play," "The Woods On A Sunny Day," "The City," "A Clown," "Fairy Tales," "Themselves," "My Birthday Party," "Me and My Grandparents."
		Visual-Motor Control . The child is able to physically manipulate with control, large motor muscles and some small motor muscles. He is able to manipulate brushes, crayons, pencils, clay and scissors.	Visual-Motor Control . Help the child further develop visual-motor control of large and small muscles through a repetition of drawing, painting, coloring, modeling, cutting and pasting, printing and rubbing experiences. Experience - Repeated use of pencil, crayon, colored chalks, tempera paints and clay to develop visual-motor skills.
		VERBAL	
		. Verbal narrative may accompany the child's drawing (context oriented, short comments).	. Help the child use his verbal commentary as a basis for art work -- to recall events and describe objects. Ask child to express how he feels about his art work; what he would like to comment about his picture.

10b

ART SKILLS
MANIPULATIVE AND VERBAL

AGES	GRADES	THE CHILD'S NORMAL DEVELOPMENTAL STAGES	APPROPRIATE ART LESSONS
7 to 9	3 - 4	**MANIPULATIVE**	
		Media Control . The child does not view accidents as good. Would rather control media.	Media Control . Help the child use and further develop his visual-motor skills through practice and application in one media. Provide the opportunity for extensive art experiences with one media (e.g. painting), to explore its many facets. Use of a variety of subjects and themes.
		Symbolization . As the child grows mentally, physically and emotionally, his symbols become more lifelike. His arrangement of symbols is intentional and meaningful. . Obvious exaggeration of parts important to child; omission of unimportant details. Degree of exaggeration and omission decreases as the child gets older.	Symbolization . Help the child develop more lifelike graphic symbols, i.e., more realistic proportions, shapes and details in his graphic symbols for trees, human figures, animals and houses. Experience - Ink or pencil drawings of trees, stressing branches, twigs, roots and leaves. - Drawings of people stressing hands, feet, fingers, etc. - Action drawings -- self-portraits.
		Graphic Details . The child is able to better control fine motor muscles and achieve more detail and variety in line. He begins to use more details: hair, buttons, eyebrows, glasses, etc.	Graphic Details . Help the child further develop control of line and graphic details of his art work. Help the child observe and become visually aware of details, such as hair, eyebrows, glasses, buttons, etc. Experience - Use a variety of media to explore various ways of making linear detail. Encourage the child to use texture as well as line. Explore qualities of line, delicate, wavering, bold, thin, thick, hard and soft edges.
		VERBAL	
		. The child's verbal comments are personal and action oriented.	. Enable the child to use his verbal narrative to enrich visual expression. Experience - Use a group experience followed by discussion as motivation for an art activity, e.g. the ballet, Hale Homestead, Old Stone School, Stan Hywet.

10c

ART SKILLS
MANIPULATIVE AND VERBAL

	GRADES	THE CHILD'S NORMAL DEVELOPMENTAL STAGES	APPROPRIATE ART EXPERIENCES
9 to 12	5 - 6	MANIPULATIVE	
		Dark and Light Pattern/Texture . The child begins to experiment with dark and light patterns and a variety of textured effects.	Dark and Light Pattern . Help the child achieve a pattern of light and dark in his art work. Experience - Use black and white tempera on grey or neutral surface to paint figures posed in strong light. Texture . Help the child visually identify texture and graphically approximate the illusion of texture in his art work. Experience - Use pen and ink, pencil, ball point pens and markers to achieve various textural effects. Activities: crosshatching, pointalism, scratchboard etching, resist painting and drybrush technique.
		Shading . The child sometimes uses shading to make forms appear solid.	Shading . Develop the child's interest in shading. Help him render the illusion of volume. Involve him in drawings of cones, cylinders and cubes drawn in strong light, light and shadow. Follow-up with rendering of still-life in chalk or charcoal.
		Color . The child is able to render the color of objects in a variety of tones and values.	Color . Further develop the child's ability to render the color of objects in a variety of tones and values, by involvement in art experiences in which he visually studies and renders the environment, such as bark, leaves, grass, water, etc.
		Graphic Details . The child is interested in and able to render details of objects in his environment with greater degree of graphic realism.	Graphic Details . Further develop the child's eye-hand coordination by involving him in art experiences which require him to graphically retrace his eye movements. Contour line drawings of posed figures, still-lifes and landscapes
		Technique . The child is able to acquire technique with media because of small motor control development.	Technique . Further develop the child's small motor control so that he will become proficient in the use of a given media. In depth in drawing, painting and modeling experiences.

MANIPULATIVE SKILLS

COURSE EXPERIENCES

KINDERGARTEN, FIRST AND SECOND GRADES

by Ann Spallino

EXPERIENCE

- Picture made with cut-out shapes. Subject: Animals or People
- Development of Cutting Skills

Materials

- Colored paper, 9"x12" - two each; scissors, paste and pencils.

Educational Objectives

- Develop the child's visual motor control of large and small hand muscles.
- Help the child develop manipulative skill in cutting and pasting.
- Help the child develop greater awareness of how to use shapes to create a picture.

Presentation

- Ask the class, "What is a shape? How can you create a shape?" (1) Show how you can join lines to make a shape; (2) Cut shapes out of paper with scissors; (3) tear shapes out of paper.
- Demonstrate #2, cutting shapes with scissors; cut circles, triangles, rectangles, free form shapes, large and small.
- Instructions: Draw shapes on paper first. Scissors cut a straight line by holding the paper steady. Cut with scissors as they point along direction of line. Turn the paper at corners so the scissors continue along the line. For circles, scissors cut as they point in <u>one direction</u> only. Paper is fed into the scissors by the other hand. Paste shapes on one sheet of paper. These could form a larger recognizable shape.

Procedure

- Monitors pass two different colors of paper to each child, - one for drawn, cut-out shapes, - one on which to paste shapes.
- Pass scissors, paste and pencils.
- Pass basket for scraps.
- Collect and store materials and tools.

Self-Evaluation

- Lead discussion about the difficulty of cutting certain kinds of shapes.
- Have the pasted shapes formed a new, more interesting shape?

MANIPULATIVE AND VERBAL SKILLS

COURSE EXPERIENCES

SECOND GRADE

By Ann Spallino

EXPERIENCE

. My Birthday Party" - Crayon Drawing.

Materials

. Crayons, colored paper

Educational Objectives

. Develop the child's verbal skills through:
  - Each child talking about his birthday party while his work is in progress.
  - Have the child talk about his picture when it is finished.

Presentation

. Discuss birthdays with class.
. Ask: "How important is this day to you?"
. Ask: "What good things happened to you on this day?"
. Tell the story of your birthday party in a picture.
. While the work is in progress, encourage each child to talk about what happened at his party. Ask: "Who was there?" "Where did it take place?" "What took place?"
. When finished, have each child talk about his picture: What does he think about it? Does it make him happy? Does he want to have another party? Does he enjoy someone else's picture party as much as his own?

Procedure

. Monitors pass crayons and paper. Collect crayons.

Self-Evaluation

. Did each child verbalize his ideas as he worked on his picture?
. Was he able to talk about his work when it was done?

MANIPULATIVE AND VERBAL SKILLS

COURSE EXPERIENCES

THIRD AND FOURTH GRADES

by Marcheta Davis

EXPERIENCE

- "Painting of the Children's Ballet"
  A spontaneous wet-wash watercolor painting. "Wet-in-wet" watercolor wash painting with white tempera additions. Music from "Children's Ballet Program" played simultaneously with painting.

Materials

- 12"x18" manila paper; watercolor brushes, #6 wash brush, #7 detail brush and 1" flat brush; watercolor paint and white opaque tempera paint; disposable palettes.

Educational Objectives

- Help children learn how to use "wet-on-wet" painting technique to achieve various visual effects.
- Help children recall and capture scenes from Children's Ballet in their paintings.

Presentation

- After your pupils have attended the Children's Ballet Program, have your pupils recall and discuss the scenes and music from the ballet. Play the record of music from the ballet. Have pupils comment on scenes from the ballet and the music (certain portions of the music will help students recall scenes from the ballet).
- Have the pupils paint their favorite scene.

Procedure

- Play the music from the ballet while the children are painting.
- Monitors will pass out paper, water, watercolors, brushes and white tempera paint.
- Pupils will wet their paper with a sponge.
- Pupils will then paint their ideas onto damp surfaces. White tempera will be added for special visual effects.
- Wet pictures will be hung or spread on floor to dry.

MANIPULATIVE SKILLS

COURSE EXPERIENCES

THID AND FOURTH GRADES

By Ann Spallino

EXPERIENCE

- Painting of Trees
- Painting made with "soft" and "hard" edges.

Materials

- Pencils, white paper, watercolor, water, brushes and sponges.

Educational Objectives

- Help the child develop skills in manipulating paint to create certain visual effects.
- Help the child develop an understanding of the concept of "hard" and "soft" edges and the ability to employ this concept in a painting.
- Provide the child the opportunity to create a picture that uses both kinds of edges.

Presentation

- Discuss how artists sometimes render soft, blurred edges and sometimes firm, hard edges of objects in their painting. Each of these rendering techniques create different visual effects.
- Say to pupils: "Wet your paper with a sponge." "Take your brush and drop a color into the wet area." "Which kind of edge is created?" "Using your brush loaded with watercolor, drop color on dry paper." "Are the results the same?" "Why are they somewhat different?" "Use your brush with a minimum amount of water plus paint and brush on dry paper." Discuss the hard edge that is achieved. Using a previously drawn sketch of trees, make a painting that has both hard and soft edges.

Procedure

- Pass four 9"x12" sheets of paper to each child.
- Child will experiment on three sheets and make painting on fourth one.
- Pass out watercolor paint and brushes. Each pupil cleans up his own area when finished.
- Monitors will clean and store supplies.
- Hang pictures to dry by taping to chalkboard.

Evaluation

- Do the soft and hard edges show the character of the various parts of trees?
- What other ways could soft edges be used? (Clouds, fur, etc.). What other ways could hard edges be used? (buildings, metal shapes, etc.).

MANIPULATIVE AND VERBAL SKILLS

COURSE EXPERIENCES

FOURTH GRADE

By Ann Spallino

EXPERIENCE

. What Is A Mask?

Educational Objectives

. Help pupils gain an awareness of the religious and social significance of masks created by people of various cultures.
. Encourage pupils to verbalize feelings about masks.
. Use verbal expressions by pupils as a basis for enriching the expressive content of masks made in a following lesson.
. Increase pupils awareness of aesthetic and expressive qualities found in masks created by people of various cultures.

Presentation

. Discussion: Ask,what is a mask? What are they used for? (religious ceremony, theatre, disguise).
. What form of art is a mask? (Sculpture?) (Painting?) (Both?)
. How is it different from a two-dimensional painting?
. How would you feel if you were wearing a ferocious monster mask? A bright clown mask? A regal king mask?
. What gives a mask its special character? (distorted shape, heightened color, decoration)?
. What kind of mask could be made from a paper bag, a wooden box, a nylon stocking, wire, cut paper, soft clay, a tree branch?
. How would each of these look decorated with feathers, bones, rope, string, stones, flowers, paint, tin can lids?
. Think of a character you would like to be. What material and decoration would be most appropriate?
. Make a sketch of a mask to be made next time.

Self-Evaluation

. Did the discussion generate ideas that could be used to motivate students in a follow-up lesson involving masks?

Follow-up Lesson

. Making a mask - expressive use of verbalization.

VERBAL SKILLS

COURSE EXPERIENCES

FIFTH AND SIXTH GRADES

By Marcheta Davis

EXPERIENCE

- "Fog Warning" by Winslow Homer.
- Class will study and discuss Barton and Cotton prints.

Materials

- Barton and Cotton Prints of "The Fog Warning" by Winslow Homer. One print for each child.

Educational Objectives

- Help the child see how an artist (Winslow Homer) conveys the mood of a scene through painting.
- Encourage children to verbalize their reactions to paintings.
- Help pupils acquire additional vocabulary of terms to describe works of art.
- Help pupils interpret and evaluate the painting.

Presentation

- Encourage children to express verbally, what they see in the painting, such as:
  - a day in the life of a fisherman
  - a storm approaching
  - the fisherman hurries to get to safety
  - the color of the sky and what it conveys
  - the color and movement of the water
  - ask the class what lies inside the dory
  - how does the fisherman hold the oars? What does this repeat?
- Trace the pattern of the composition -- from the white cod to the crest, to the schooner; the gaze of the fisherman, going around the cloud area to the tilted dory bow and returning to the cod.
- Discuss the center of interest, the horizon lines.
- Discuss a dory lengthwise with horizon in regard to movement. Would this be better or worse?
- Is it better to paint what you know? Discuss.
- Has anyone in class visited Maine? Discuss boats, net, lighthouses, wharfs and fish.

Follow-Up Lesson

- Study other paintings of the sea.
- Study more pictures by Homer.
- Study the life of Homer.

MANIPULATIVE SKILLS

COURSE EXPERIENCES

FIFTH AND SIXTH GRADES

By Ann Spallino

EXPERIENCE

. Clay Sculpture

Materials

. Clay, sponges, newspaper, pictures of sculptures by Brancusi (Bird In Space) and Moore (Reclining Figure).

Educational Objectives

. Help pupils develop their manipulative skills by working with clay to create a sculptural form.
. Make a sculptured form that conveys an idea.
. Develop the child's awareness of the visual concepts of space, mass, negative and positive spatial forms.

Presentation

. Show the class works of sculpture by Moore and Brancusi.
. What ideas and feelings are conveyed by the sculptors in their works?
. How have the sculptors conveyed these feelings?
. How does the sculptural form emphasize these feelings?
. How did each artist simplify and stylize his sculpture?
. Are these stylized sculptured forms more expressive than a naturalistic reproduction of the subject?
. How does the textural qualities of the form help convey the idea?
. Make a sketch of a figure showing an active sports pose.
. Using clay, create a simplified figure that retains the feeling of action and movement, but is stripped of facial details, fingers, costume details, etc.
. Use sponge for smoothing and texturing.

Procedure

. Pass clay, newspapers and sponges.
. Cover unfinished pieces with damp cloth and plastic bag.
. Clean table with sponges.

VERBAL SKILLS

COURSE EXPERIENCES

SIXTH GRADE

by Ann Spallino

EXPERIENCE

- "Singer Building" - Painting by John Marin
- Class Discussion

Materials

- Barton and Cotton print: "Singer Building" by John Marin

Educational Objectives

- Children will use and develop verbal skills as they:
  - Discuss concepts used by the artist.
  - Discuss how the effective aspect of the picture is achieved.
  - Discuss how a change in the visual interpretation would alter the concepts and mood conveyed in the picture.

Presentation

- All of us have either heard about or have been to a large metropolitan city. Some of you may have been to New York City. What are some of your impressions of New York: Busy? Noisy? Overpowering? Full of people? Full of buildings? Polluted? Crime ridden?
- In John Marin's picture we see his impression of a part of New York. Ask, does it conform to your impressions? How has Marin created this impression in his painting?
- How important are color, line, shape, texture, light and dark (value), and perspective to his picture?
- Do you think his visual statement is exaggerated?
- What would the picture look like if only black lines were used? Using only strong, primary colors? Using correct perspective.
- Could Marin have completed his picture differently and still made it as strongly expressive as he did?

Procedure

- Monitors pass prints, collect and store them.

Self-Evaluation

- Were the children able to discuss how the artist used materials and ideas to create his statement? Were they able to discuss the changes that follow a change in concepts?

Follow-Up Lesson

- Choose a section of a neighborhood or a house with definite characteristics or qualities. Make a painting that captures its essence. Later, make a sketch that changes its character.

MANIPULATIVE AND VERBAL SKILLS

COURSE EXPERIENCES

FITH AND SIXTH GRADES

by Marcheta Davis

EXPERIENCE

. A drawing of a shoe (tennis, boot or dress)

Materials

. 8"x15" manila or white drawing paper, pencil, eraser, crayons or colored pencils, scissors.

Educational Objectives

. Help the child develop small motor control by rendering of fine detail in his art work.
. Help the child develop ability to render color in tones and values.
. Help the child create texture with appropriate media.
. Help the child see and render visual details.

Presentation

. Discuss the contrast of the visual appearance of new and old shoes.
. How is an old worn shoe different in appearance from a new shoe?
. How would you show this difference in your drawing?
. Have pupils visually study and carefully draw with pencil every detail (shoe laces, eyelets, stitching, worn parts and creases).
. Color drawing of shoe after line drawing is completed.

Procedure

. Monitors will pass out paper.
. After coloring, the rendering of shoe will be cut out carefully, including laces.

Follow-Up Lesson

. Several drawings can be made of their shoes in different positions. Drawing may be cut out, overlapped and glued on 12"x18" colored or toned paper.

THE MIDDLE SCHOOL ART PROGRAM

7th GRADE ART

8th GRADE ART

The Middle School Art Program

Adolescence is a phase of life of physical and sexual development of unequaled intensity. The youth of this age are quite often rebellious against adult authority. They are also likely to have and show a strong need to be accepted by their peer group.

Students at the junior high level often experience a temporary regression in visual-motor skills because of their rapid adolescent growth. This interruption in the development of their eye-hand coordination is a source of frustration, since they are desirous of mastering rendering skills and are eager to experiment with new media.

As this maturing process unfolds, the adolescent students' approach towards art work may be adversely affected. The uninhibited expressions of the early elementary period are no longer apparent in the art works of the junior high student. They want to render their ideas with greater graphic realism, yet may lack the manipulative skill development and experience to affect such realism. They are thus desirous of art activities involving skill development while their confidence to create spontaneously is inhibited.

Prior to adolescence, the child has used art to understand the real world. Now he is able to also comprehend abstract concepts.

The greatest change in the art of the adolescent is the subject matter of their work. They draw monsters and macabre scenes, movie stars, sports heroes, muscular men, comic book super heroes and war stories. The adolescent produces drawings which contain elements of fantasy, humor and satire. The work may take on a cartoon quality.

The junior high child is practical and likes the sense of accomplishment -- of having created something tangible. Therefore, the three-dimensional art activities of ceramics, sculpture and crafts are especially appealing.

The art program at the junior high level should be part of a creative arts program emphasizing the integral similarities of art, music, home arts and industrial arts. Students are made aware of the integral importance of design and aesthetic qualities in all art areas. Students are encouraged to plan and produce art works that will involve an inter-departmental unification of existing staff, facilities and media within the creative arts program. Experimentation with textiles, metals, wood and clay should take place. Emphasis is thus placed on three-dimensional activity for the development of manipulative skills.

In addition to the development of manipulative skills, emphasis should be placed upon the growth of the students' awareness and appreciation of art. Through participation in art programs, involvement in field trips, discussions and evaluations of art forms within their natural and man-made environment, the students should develop aesthetic preferences and thus become discriminating consumers.

DEVELOPMENTAL STAGES
OF
MIDDLE SCHOOL STUDENTS IN VISUAL ART

THE STATE OF ARTISTIC DECISION (AGE ELEVEN TO FOURTEEN)

Awareness of Abstract Concepts

. In this stage of development, visual symbolization helps a young person to understand abstract concepts as well as concrete ones. They begin to deal with ideas of an abstract nature instead of mere descriptive facts.

Subject Matter and Content

. The most outstanding feature of the art work of students at this stage of development is the subject matter and the content. Girls draw pretty female figures. They also draw brides, horses, movie stars and unusually handsome men. It is not uncommon to find girls drawings depicting a princess or an exotic temptress in a dream world of castles, knights, tigers, unicorns, jungles and faraway places. Boys draw muscular men engaged in adventurous activities. Picturing of heroic deeds and thrilling exploits with danger existing in all directions, appeals to boys of middle school age. Comic book super heroes are popular subjects for boys to draw at this age. Girls and boys produce drawings that contain elements of fantasy. This was not the case in earlier stages.

Social Commentary

. At this level, one can also observe students pictures that portray horror, humor, biting criticism, or attitudes about anything from love to politics. Their cartoons demonstrate an understanding of greed, aloofness contagious diseases, graft, peace, political alliances and other complex ideas.

Depiction of Emotions

. Understanding of emotion is also evident in students' drawings at this stage. They employ a variety of means for objectifying it.

Inreased Aesthetic and Perceptual Awareness - Technical Skill

. Students at this stage begin to use colors, lines, textures and shading very expressively. The student is now conscious, even self-conscious about what he or she does. They have to pay more attention to the nuances of shape, color, texture, line and direction. A more sophisticated handling of materials and greater degree of perceptual or aesthetic sensitivity is required. Pictures are no longer painted with areas of color only. Shading is widely used and color areas are broken up.

Development of Style

. The student employs various styles or techniques that one might associate with impressionism, expressionism, surrealism, classical realism, constructivism, or some other well-known manner of expression.

Loss of Confidence in Ability to Produce Art

. A growing consciousness of self and of others that accompanies the introduction of abstract ideas is sometimes the thing that causes students to rely on crutches of one kind or another. It is not unusual, for example, to see student pictures in which they have insisted upon using rulers, compasses, or drawings from magazines. These students have lost or are losing confidence in their own ability to express themselves with visual symbols. They are becoming aware of the finished product as a work of art or as a very revealing human statement. They make a decision at this time about continuing with visual symbolization. If they can accept what they find out about themselves in their work and if they see any value in continuing, they will do so. If they detect weaknesses in their drawings or no value in their art work, they probably will draw only for the sake of satisfying requirements. Some students abandon visual symbolization during this stage of development.

The Connoisseur In The State of Artistic Decision

. Students, at this stage, are more likely than younger children to see the happiness, sadness, anger, humor or pleasantness.

. Students tend to favor naturalistic art, but they are now capable of appreciation of abstract works.

. Many students begin to develop new preferences and new styles of art expression.

. Students are not concerned about philosophical matters.

. Students now show an interest in the value of art to the individual and to society.

. Students who do not reach the stage of artistic decision in their creative work are apt to be slower in developing an appreciation for visual art.

. Many students have decided that they are incapable of producing art or that art is not very important. It is extremely difficult to change such an attitude.

7th GRADE ART

PURPOSE OF THE PROGRAM

The 7th grade represents a period of tremendous personal discovery --------of a new and larger school, of new friends, of an expanded personal world, and, most of all, of oneself. The art program should assist this period of personal discovery by involving the students in thinking as well as doing, and stressing ideas as well as materials. The elementary art program provides the student with sufficient opportunity for creative expression with various basic art materials and media. Therefore, the 7th grade art program should involve the students in discussion and study to develop aesthetic awareness in addition to providing opportunity for creative art experience through art activities.

Concern is not placed on the development of artistic skills, but, in the development of aesthetic preference in order to become a more discriminating consumer.

THE PROGRAM

- Aesthetic Awareness - Develop visual and artistic awareness of the existance of the elements of design (color, line, shape, texture, pattern and value) in natural and man-made forms through demonstrations, discussions and art activities.

- Aesthetic Preference - Develop aesthetic preference by involving students in discussions and evaluations of their man-made environment (clothes, automobiles, utensils, architecture etc.) The result of growth in personal aesthetic preference is a more discriminating consumer.

- Creative Art Experiences General emphasis on two-dimensional activity which stresses practical applications of elements of design.

COURSE OBJECTIVES
7th Grade

I. CULTURAL AWARENESS

- Involve students in a brief historical study of art achievements of various cultures to acquire a general knowledge of our artistic heritage.
- Help students become aware of past and present forms of art expression and the social values, religious beliefs and economic conditions which these forms reflect.
- Help students develop a visual awareness of their man-made environment through a study of the architecture of their community.
- Help students acquire general knowledge and appreciation for the works of contemporary artists and craftsmen in our society.
- Help students become aware of the works of local artists.
- Help students acquire a vocabulary of terms related to the visual arts.
- Help students develop an awareness of the design elements, principles and esthetic qualities found in our man-made environment.
- Help students become aware of how artists, architects and designers alter our visual and physical environment.
- Help students develop aesthetic preferences, i.e., acquire a capacity for visual discrimination in selection of personal items.
- Help students become aware of the aesthetic qualities and concepts found in visual art works, i.e., to perceive, interpret, and assess the visual qualities and meanings of works of art.

II. ART CAREERS AWARENESS

- Help students acquire a general knowledge of the career opportunities in the various visual art fields and the training and skills which each field requires.
- Help students learn to distinquish between industrial, commercial and fine art forms.
- Help students learn the ways artists, architects, designers and craftsmen use various tools and materials to produce functional and utilitarian items.

III. TWO-DIMENSIONAL DESIGN AND RENDERING

- Help students acquire a knowledge of design principles that are intrinsic to all visual art forms.
- Instruct students in the employment of design principles and drawing techniques to enhance the aesthetic qualities of their visual art works.
- Provide students the opportunity to express their thoughts and experiences in visual form.
- Help students develop their visual-motor skills through drawing, rendering and design experiences.
- Lead students in the study and practice in the use of color to achieve intended visual effects.
- Instruct students in mixing of colors and values to achieve various color and value modifications.
- Help students acquire a visual awareness of linear and aerial perspective and the ability to render objects and scenes in perspective.
- Provide students the opportunity to use various drawing and painting media, i.e., to learn processes and develop skills in the use of various two-dimensional media.

COURSE EXPERIENCES
7th Grade

by Mary Jo Sullivan

Art Experience

- Activity - Design a color wheel
- Subject - Stylized silhouettes of forms
- Design - Organic, man-made, animal (hard edge design).
- Product - Design and render a color wheel by employing the stylized silhouette of any form such as a tree, elephant, fish, flower, plant, mushroom, bird, guitar, etc.

Media and Materials

- 12"x18" white or manila drawing paper, assorted watercolor brushes, tempera paint, primary red, yellow and blue, black and white, trays for mixing, containers of water.

Educational Objectives

- Help students learn to visually identify the primary, secondary and tertiary colors (hues).
- Instruct students in the mixing of colors to achieve various modifications.
- Involve students in a study of various color systems -- monochromatic, analogous and complementary.
- Help students acquire a vocabulary of terms related to identification and modification of colors.
- Help students acquire a knowledge of color relationships that can be used in the selection of personal items.

Presentation

- Review with class the primary, secondary and tertiary colors.
- Ask for volunteers to identify the primary, secondary and tertiary colors.
- Demonstrate how to mix colors to achieve secondary and tertiary hues.
- Review and discuss various color systems -- monochromatic, analogous, complementary
- Demonstrate how to obtain neutralization/desaturation by mixing equal portions of two complementary colors such as: red and green, orange and blue, yellow and violet.
- Identify for class the warm and cool colors: warm - yellow, orange, red
  cool - violet, blue/green
- Discuss the visual association of yellow, orange and red with sunlight and fire.
- Show slides or prints of famous paintings by Van Gogh, Picasso, Monet, etc. Ask how did these artists use color to achieve visual effects?

COURSE EXPERIENCES

7TH GRADE

By Richard Sabol

Art Experience

- Activity - One-point perspective. Pencil drawings
- Subject - School hallway, exterior view of school building, the classroom, street scenes, etc.
- Product - linear rendering of scene in one-point perspective to achieve the illusion of depth on a two-dimensional surface.

Media and Materials

- 12"x18" manila or white drawing paper, T-squares, 18" rulers or mat board strips, triangles, pencils, drawing boards.

Educational Objectives

- Help students acquire a knowledge of drawing techniques that will enable them to render objects or scenes in perspective, i.e. to be able to perceive and render visual distance and depth.
- Develop students visual awareness of visual space and linear perspective.
- To teach students the use of one-point perspective, drawing techniques, illustrations and paintings.
- Help students acquire a vocabulary of terms related to perspective drawing such as: vanishing point, horizon line, foreshortening.
- Further develop students visual awareness of their man-made environment through study and rendering of architecture.

Presentation

- Show the class several photographs of slides of scenes in one-point perspective.
- Use photographs of city street scenes, railroad yards, or any scene where the lines converge into one vanishing point.
- Show prints of paintings by well-known artists where the technique of one-point perspective was used to render the illusion of distance and space, such as: "Jewish Wedding" by Delacroix, "The Artist In His Museum" by Peale; paintings by Renaissance artists.
- Demonstrate (on the chalk board or easel) how to draw a scene in one-point perspective.
- Write definition of words and terms related to perspective drawing:
  1. Vanishing point - visual conversion of parallel lines moving away from the viewer.
  2. Picture plane - surface for rendering projection of the view drawn by the artist.
  3. Horizon line - Where the sky and ground appear to converge at eye level.

Procedure

- Have the students draw the school hallways, the art room or an imaginary scene in one-point perspective.

COURSE EXPERIENCES
7th GRADE

by Dale Terjung

Art Experience
- Activity - Two-point perspective
- Subject - Boxes, house, city street, corner scene, building, etc.

Media and Materials
- 12"x18" manila or white sulphite drawing paper, #2 pencils, rulers, masking tape.

Educational Objectives
- Involve students in a brief historical study of the development of perspective by artists of the past, i.e., the development of perspective drawing techniques by Renaissance artists as a means of illustrating depth in a two-dimensional surface.
- Help students acquire a vocabulary of terms related to perspective drawing, such as angle of vision, horizon line, vanishing point, convergence, foreshortening, elevation, picture plane, etc.
- Help students acquire a general knowledge of how perspective drawing techniques are employed by artists, designers, draftsmen, and architects.
- Help student acquire a visual awareness of linear perspective and the ability to render objects and scenes in perspective.

Presentation
- Discuss and introduce linear perspective design.
- Introduction exercises: Take students outside and take pictues with a Polaroid camera to show how three-dimensional objects appear on a flat photographic surface.
- Discuss vocabulary: eye level, horizon, vertical, horizontal, diagonal, vanishing points.
- Review. Ask questions.

Procedure
- Pass out materials.
- At the start of each drawing unit, start out going step-by-step with the class using the overhead or board.
- Start each drawing in the unit when most students in the class finish the previous drawing.

COURSE EXPERIENCES
7th GRADE

By Richard Sabol

Art Experience

- Activity - Two-point perspective drawing in pencil
- Subject - Exterior of school building from a corner edge view of house. Commercial buildings or school.

Media and Materials

- 12"x18" white or manila drawing paper, T-squares and triangles if available, 18" poster board strips, pencils, drawing boards.

Educational Objectives

- Help students acquire knowledge and skill in two-point perspective drawing techniques.
- Develop students visual awareness of space and two-point perspective views.
- Help students perceive and understand how artists, architects and designers employ two-point perspective drawing techniques to achieve the illusion of space.
- Reinforce students knowledge of vocabulary terms related to perspective drawings such as: vanishing points, horizon line, picture plane.
- Further develop students visual awareness of their man-made environment through study and renderings of architecture.

Presentation

- Show the class several photographs or slides of scenes in two-point perspective. (Note: use opaque projector for prints or photographs. Overhead projector for transparencies). Use photographs of buildings or houses viewed from two-point perspective (a corner edge view of an architectural form).
- Show examples of renderings by architects, industrial and graphic designers and artists in which two-point perspective drawing techniques were employed.
- Show the class a print of the painting "Return Of The Hunter," by Brueghal, which is rendered in two-point perspective.
- Show examples of two-point perspective drawing by previous students.
- Demonstrate (on the chalkboard or easel) how to draw a building, form or scene in two-point perspective.
- Ask the class such questions as:
  a. How does the visual appearance of objects change as they recede or become more distant from the viewer? Answer: They appear to diminish in size.
  b. What appears to happen to parallel architectural lines as they recede in space? Answer: They appear to converge into a vanishing point (a visual illusion).

Procedure

- Take students outside to draw a corner angle view of the school building.
- Assign students to render a house, possibly theirs, or other building, in two-point perspective.

COURSE EXPERIENCES
7th GRADE

by Richard Sabol

Art Experience
- Activity - Aerial perspective, landscape painting
- Subject - Rural/country landscapes
- Style - Realistic
- Tempera landscape painting that employs principles of aerial perspective, such as: distant mountains and valleys.

Media and Materials
- 18"x24" manila paper, tempera paint, various size brushes, container for water, sponges.

Educational Objectives
- Help students develop a visual awareness of aerial perspective, i.e., an awareness that dust particles and moisture in the atmosphere reduce the visual clarity and color of distant objects.

- Help students develop the ability to use serial perspective in their paintings, i.e., the gradation of color of objects as they recede into the distance.

- Help students learn how to use value and color to achieve the visual illusion of serial perspective, i.e., how to mix and employ tints and shades.

- Help students further develop their visual motor skills through drawing and painting experiences.

Presentation
- Show slides, prints and photographs of color landscapes that illustrate serial perspective.

- Show the class how haze, moisture and dust in the atmosphere can obliterate details of distant objects.

- Show the class prints of paintings by artists who achieved the illusion of aerial perspective in their work.

- Point out how close objects are in sharper focus (greater value contrast), more intense in color and contains clearer details than distant objects.

- Point out how distant objects are less clear and grayer. Show how mountains fade and change to light blue and gray until they almost blend with the sky.

- Demonstrate how to use mix tints and shades to achieve desired color value.

COURSE EXPERIENCES

7th GRADE

by Pat DiNuoscio

Art Experience

. Contour Line Drawing - The Human Figure

Media and Materials

. Pencil, 12"x18" newsprint paper, drawing boards, felt-tip pens

Educational Objectives

. Students will acquire the ability to visually perceive and render the contour of a human figure in linear form -- a continuous free-flowing line drawing that approximates the contour of a poised figure.
. Help students develop and improve their skill in drawing the human figure.
. Help students develop their visual-motor (eye-hand) skills through numerous human figure drawing exercises.
. Help students develop their visual knowledge of the human figure.

Presentation

. Emphasize the elements of line, shape, form.
. Show and discuss examples of contour line drawings.
. Ask students to comment on the drawings: What part of the drawing do they feel is well done? What details attract their attention?
. Stress principles of contour line drawing:
  1. One, free-flowing continous line drawing
  2. Try to visually trace the contour of the human figure
  3. Do not lift the pencil from the paper and do not erase
. Demonstrate contour line drawing.
. Have one student sit on a stool on a table for approximately an 8 - 10 minute pose.
. Have all students draw the same model.

COURSE EXPERIENCES
7th GRADE

by Pat DiNuoscio

Art Experience
- Activity: Oil pastel batik (oil pastel - India ink resist rendering).
- Subject: Figure study in color
- Style: Contour rendering
- Design: Emphasis on line, color, shape and space
- Product: Oil pastel rendering of a posed student. Develop color rendering from previous pencil contour line drawing -- oil pastel, India ink rendering.

Media and Materials
- 12"x18" manila paper, oil pastels, India ink, wash brushes

Educational Objectives
- Provide students the opportunity to use various color media to achieve visual effects, i.e., to learn techniques of using oil pastels and India ink to achieve resist effects.
- Help students further develop their visual-motor skills through contour drawing experiences.
- Help students learn to use warm and cool colors for visual emphasis.
- Teach students to use abstraction and design principles to achieve visual qualities.

Presentation
- Tell the students -- "You are going to use your best pencil contour line figure drawing to develop an oil pastel -- India ink batik."

  "What design elements will we employ in our rendering?" Answer -- Color, line, shape, space."
- Use example to point out use of warm and cool colors. Cool color for receding shapes, warm colors for advancing shapes.
- Demonstrate resist process:
  a. Create oil pastel rendering of a posed figure
  b. Cover entire paper surface with India ink
  c. Wash paper in sink. (Note: oil pstel will resist ink. The ink will dye the uncolored paper surface for emphasis and contrast.

COURSE EXPERIENCES
7th GRADE

Art Experience
- Activity - Figure study (Group of Figures)
  (Follow-up experience to figure drawing)
- Subject - Group of students involved in athletic, social or recreational activity.
- Product - 12"x24" crayon rendering (or tempera painting of student group activity scene).
- Theme and Style - ice skating, sled riding, cheerleading, basketball, school activities, etc.

Media and Materials
- 18"x24" manila paper; pencils, wax crayon and/or opaque watercolors.

Educational Objectives
- Help students further develop their visual awareness of the human form, i.e., the shapes and proportions of the human body (reinforcement of figure drawing experience).
- Help student develop their skill in drawing figures, in a group activity, in various physical positions.
- Students will learn to render a group of figures in a visually interesting composition.
- Provide students the opportunity to express their experiences in visual form.

Presentation
- Show class color slides and/or prints of paintings by famous artists that used a group of figures as a subject, such as:
  "Snap The Whip" by Winslow Homer
  "Prisoners From The Front" by Winslow Homer
  "Election Night" by Jack Levine
  "Stag at Sharkeys" by George Bellows
- Emphasize correct length and natural movement of arms, legs, hands, feet, torso and head.
- Stress that no two people are the same size and weight.
- Pose a group of students in various activities.
- Stress overlapping of forms and figures.
- Stress figure ground concept.

COURSE EXPERIENCES
7th GRADE

by Ken Bukowski

Art Experience
. Calligraphy - formal freehand lettering with pen and ink

Media and Materials
. C-3 pen points, India ink, graph paper (optional, pencils, ditto guides of lettering styles, watercolors, brushes, parchment paper, iron.

Educational Objectives
. Help the student develop his/her skill and style of freehand pen lettering.
. Help student understand that skill and precision in lettering are related to the aesthetic quality in art work.
. Help students acquire an appreciation for developed lettering skills and talents of others.
. Help students learn to understand the terms involved in calligraphy, i.e., she/he will become aware of the location of thick/thin strokes, relative height of upper/lower case, ascenders, descenders and word spacing.
. The student will be able to constructively evaluate the lettering skill development and pen mastery of others.
. The student will be able to recognize and identify various styles of lettering.
. Help students become aware of past and present forms of lettering.

Presentation
. Discuss the various historical origin and styles of lettering. Show examples of lettering style types and script, signs, posters, book plates, album covers, advertisements, etc.
. Demonstrate on chalk board (with graph lines), while students follow at their desks with pencil. Students will:
  a. Refer to their dittos during exercises
  b. Practice letter stroke exercises, studying each letter as it is made for correctness, (thick, thin, uniform size of letter, roundness, slant, serifs, correct angle, etc.
. Watercolor parchment or tracing paper and iron. This can be laid over the preliminary work and traced, so no lines need show.

COURSE EXPERIENCES
7th GRADE

by Ken Bukowski

Art Experience

. Basic Block Lettering

Media and Materials

. Graph paper, newsprint, straight edges, lettering guides (optional).

Educational Objectives

. Students will learn to render basic block lettering.
. Students will acquire a vocabulary of terms related to block lettering such as serif and sanserif.
. The student will develop an awareness of how lettering is used to help people communicate.
. Help students acquire a knowledge and appreciation for the lettering work of graphic designers and sign painters in our community.

Presentation

. Introduce, discuss and show examples of the letter as a shape, design and symbol.
. Study past and present styles in lettering.
. Discuss importance of lettering in creating a feeling, mood or look.
. Demonstrate on board and students may follow on graph paper for the first few letters: A B C D N. Students should now be able to figure out all letters with curves, angles (simple), and hooks, up or down, and may work ahead at their own pace.
. Demonstrate how to draw parallel lines, evenly spaced, on unruled paper. Have students do this, horizontal and vertical, to create the blocks for several letters.
. Letters such as X K Y M W will probably be difficult for most students. Also demonstrate italics.
. All students should be able to complete the alphabet; those ahead should attempt to create the numbers in a block letter style.

COURSE EXPERIENCES
7th GRADE

by Patricia DiNuoscio

Art Experience
- Activity - Pencil or ink drawing
- Subject - Drawings of trees on or near school grounds.
- Product - Rendering of trees emphasizing the unique shapes and linear qualities of various types of trees, such as: maple, oak, weeping willow, ash, etc.

Media and Materials
- Pencils or felt tip marking pens, white or manila drawing paper 12"x18," drawing boards.

Educational Objectives
- Help students acquire a visual awareness and appreciation for natural forms, i.e., to visually perceive the visual qualities of various species of trees.
- Help students perceive design elements and principles in all natural forms.
- Help students further develop their visual-motor skills through experiences in drawing trees.
- Teach students to employ drawing techniques (shading, directional line, cross-hatch, blending and rubbing) to enhance the aesthetic qualities of a rendering.

Presentation
- Show examples (slides, prints, drawings and photographs) of various types of trees. Point out how the appearance of various species of trees vary: oak - strong, massive forms; willow - graceful, etc.
- Demonstrate or review various drawing techniques, such as cross-hatching, pointalism, directional line, contour line, rubbing, etc.

Procedure
- Take class outdoors to draw trees on the school ground.

COURSE EXPERIENCES

DRAWING AND DESIGN

by John Antro

Art Experience

- Wet and dry charcoal drawing
- Natural forms - still-life arrangements of branches, floral forms, seed pods, weeds, etc.
- Free-flowing spontaneous drawing emphasizing the contour lines of the still-life forms.
- Emphasize textural wash effects.
- Stress wet and dry drawing techniques.

Media and Materials

- Charcoal sticks, oatmeal or manila paper, wash brushes, #7 watercolor brush, containers of water.

Educational Objectives

- Instruct students in the employment of wet and dry charcoal drawing techniques to enhance the visual qualities of their renderings.
- Help students develop a more spontaneous, free-style of drawing.
- Enhance the student's visual perception of positive-negative space (figure-ground concepts).
- Provide students the opportunity to use and develop skills with various drawing media.
- Emphasize the employment of design elements to drawing -- line, shape, texture, value and space.
- Show students how values (black, white and shades of gray) are employed in drawing for emphasis and clarity.
- Teach students how to use value gradation in their drawing with charcoal.

Presentation

- Ask the class: In drawing and design, what is value? Answer -- Degree of lightness or darkness of a color or gray -- various shades on a graduated scale from black to white.
- Demonstrate how to obtain different values in drawing with charcoal by varying the degree of pressure applied to the paper surface.
- Demonstrate how to blend charcoal by rubbing with fingers or erasers.
- Demonstrate how to obtain visual texture effects, such as cross-hatching, blending dots, etc.
- Demonstrate for class how to employ dry charcoal drawing techniques and wet washes in a rendering.
- Point out the use of positive and negative space for emphasis and contrast of form (figure-ground concepts).
- Demonstrate the use of texture and contour line for dramatic emphasis of form.
- Ask the class: How does the weight of the drawn line change from the dry to the wet paper surface?
- How can we achieve visual depth in our drawing?

COURSE EXPERIENCE
7th GRADE

by Don Cole

Art Experience
- Art Activity - Landscape painting (tempera)
- Subject - rural, pastoral scenes
- Theme and Style - suggested subjects: farm scenes, lakes and ponds, orchards, seashores, etc.

Media and Materials
- Tempera paints or watercolors: 18"x24" manila or white drawing paper, various size watercolor paint brushes; water containers, mixing palettes or trays.

Educational Objectives
- Help students develop a visual awareness for their natural environment.
- Lead students in the study and practice of the use of color to achieve intended visual effects.
- Instruct students in the mixing of colors and values to achieve various color modifications. In this instance, specifically, the mixing of white with colors to achieve tints.
- Help students become aware of the psychological effects of various combinations and intensities of colors, i.e., the use of tints (pastel colors) to convey tranquillity.
- Help students acquire techniques and develop skills in painting.

Presentation
- Show the class color slides of prints of:
  "The Garden at Daubigny" by Vincent Van Gogh
  "Boats at Argentina" by Claude Monet
  "The Hay Wain" by John Constable
  "Catskill Landscape" by John Daughty
  "Water Lillies" by Claude Monet
  "Wisconsin Landscape" by Curry
  "Cape Cod Morning" "Early Sunday Morning" by Edward Hopper
  "Summer Afternoon" by Charles Burchfield
  "Whispering Pines" by Frederick D. Ogden
  "The Storm" by William Palluth
  "Pintails Whirling In" by Louis Darling
- Discuss the visual and psychological effects of the paintings viewed.
- Ask, "How does light tint of colors convey a different mood (peacefulness), as opposed to painting with dark shades and intense or brilliant hues, (violence, anger, gloom, dispair, etc.)."

Procedure
- Pupils are to create a landscape, seascape or cityscape, using forms and color tints to convey peaceful, serene environment.
- Suggested subjects and forms: lily ponds, fields, flower gardens, lakes, seashores, grazing animals, winter scenes with undisturbed snow and deserted city streets.

Follow-up Lesson
- Painting conveying violence, excitement and physical action.
- Emphaize use of dark shades and brilliant hues to convey psychological impression of conflict, dispair, oppression, anger and force.

COURSE EXPERIENCES
7th GRADE

Art Experience
- Art Activity - tempera painting
- Subject - Social commentary and emotions
- Product - Painting depicting the darker side of man's emotions, such as: anger, despair, anxiety, etc.
- Theme and Style - Use as suggested subjects: war, conflict, use of bold colors and shapes, forceful strokes, dark hues and shades.

Media and Materials
- Tempera paint, 18"x24" manila paper, crayons or oil pastels for mixed media techniques; assorted brushes, water containers and mixing palettes or trays.

Educations Objectives
- Help students understand how emotions and psychological expressions are used as subject for art expression.
- Encourage students to use emotions and social commentary as subjects for their art work.
- Help students become aware of the visual and psychological impact various combinations and intensities ofcolor have when used in a painting.
- Provide students the opportunity to express their thoughts, emotions and experiences in visual form.
- Lead students in a study and practice in the use of color to achieve intended visual effects, i.e., the use of bright bold hues and dark somber shades to express strong emotions such as: anger, dispair, etc.
- Instruct students in the mixing of colors to achieve value modifications.

Presentation
- Show color slides of prints of:
  "Death and The Mother" by Kathe Kollwitz
  "Death On a Pale Horse" by Albert Pinkham Ryder
  "Gods Of The Modern World" by Jose Grozco
  "Echo of a Scream" by David Siqueiros
  "Scream" by Edward Munch
  "The Lion Hunt" by Eugene Delacrois
  "Lion Hunt" by Peter Paul Rubens
  "The Red Stairway" by Ben Shan
  "Stag At Sharkeys" by George Bellows
- Discuss the emotional reactions to paintings viewed.
- Discuss with class various subjects they might use, such as: an argument, a fight, war, monster movies, etc.
- Discuss how certain colors are associated with various topics and emotions, such as: red - anger, violence; blue and gray - sorrow; black - death, fear.

COURSE EXPERIENCES
7th GRADE

by Laura Boyer

Art Experience

- Activity: Color tissue collage
- Subject: Emotions
- Style: Abstract Expressionism
- Product: Collage composed of geometric shapes and colors of colored tissue, composed to visually convey an emotion, such as: anger, fear, sorrow, etc.

Media and Materials

- Colored craft tissue paper, liquid starch, Elmer's glue or metalyn wallpaper paste, 1" or 1/4" flat bristle brushes, scissors, tag board or heavy white drawing paper.

Educational Objectives

- Provide students the opportunity to express emotions in a visual form, i.e. use colors, shapes and patterns to show emotions such as rage, fear, sorrow, happiness, love, peacefulness, in an abstract visual form.
- Provide students the opportunity to learn the process of collage.
- Instruct students in the use of colors and values to achieve intended visual effects, i.e., the use of red to depict rage or anger, dark hues for gloom or dispair, etc.
- Instruct students the overlapping of transparent colors to achieve various color and value modifications.

Presentation

- Discuss history of collage. The earliest beginning - 12th century Japanese
- Discuss collage artists, Olga Rosanove, "Combat of Mars and Scorpio," Hans Arp, "Geometric Collage," construction paper collage, opaque medium, Lucia Vernarelli "Purcinella," tissue collage, 1956.
- Discuss colors; how do they affect each other? What are complementary colors? Analogous colors? What mood or feeling do colors convey? What kind of shapes would complement colors to help convey feelings?
- Discuss composition; ways of relating shapes and colors; ways of developing sense of good design, repeptition, balance and point of interest.
- Demonstrate ways of cutting and tearing paper. Ways of placing on paper to arrive at an interesting abstract design.
- Students may draw preliminary sketches or arrive at idea by experimenting.
- Point out some problems that might arise, such as: bleeding possibilities, possibility of losing shapes by overlapping and colors getting muddy.
- Use as subject matter, words that describe emotions and feelings, such as: hate, anger, fear, happiness, sadness, joy, stormy, windy, peaceful, etc. What kind of line or shape would you use to describe these? What colors would you use? Choose several words and draw sketches that might describe these feelings.

Vocabulary

- Collage - Pasting materials on a flat surface.
- Abstract - Apart from any real thing -- not realistic

COURSE EXPERIENCES
7th GRADE

by Laura Boyer

Art Experiences
- Activity: Tissue collage
- Subject: "Big City Skyline"

Media and Materials
- Manila, white drawing paper or tag board.
- 5" sharp scissors, 1" bristle paint brushes, rubber cement, paint thinner to thin rubber cement and clean brushes.

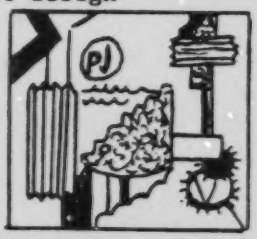
Educational Objectives
- Involve students in a brief study of the origin and history of collage.
- Help students acquire a general knowledge and appreciation for collage produced by past and present artists.
- Instruct students in process of creating a tissue collage.
- Encourage students to experiment with colored tissue and rubber cement to discover the qualities and possibilities for art expression.
- Students will learn how to use their visual environment (city skyline) as a source of subject matter for art expression.

Presentation
- Involve class in a discussion of the history of collage (12th century Japan) -- the earliest pictures assembled from assorted materials. The first artists to use collage elements as part of paintings were George Braqee and Picasso, 1912. The first collages composed entirely of cutouts and pastel materials were produced by Dadaists, a group of artists active in Germany and Switzerland during World War I (Surrealists).
- Demonstrate how to glue and what happens when certain colors overlap. Is it good or bad? What effect does it give? Crinkle paper and glue down. Do you like the texture? How could you get stronger color? Show effect of torn and cut paper. Which is best? Why?
- Color will not run because rubber cement isn't water-base substance.
- Students: Look around and become more aware of shapes everywhere. Look at buildings in your neighborhood: trees, school, shopping centers, downtown skyline. How do shapes differ?
- Suggest a townscape or skyline. Cut or tear paper and glue down. Watch color distribution -- overlap and repeat colors. Use your imagination to create this collage.

COURSE EXPERIENCES
7th GRADE

by Laura Boyer

Art Experience
- Activity: Collage - mixed materials
- Subject/Style: Geometric/abstract design



Media and Materials
- Collection of scraps of various materials, odds and ends, brought in by students from their homes.
- Different types of paper, such as: wallpaper, construction, tag, corrugated cardboard, etc.
- Heavy cardboard, etc.
- Scissors, white glue and paints.

Educational Objectives
- Involve students in a brief historical study of collage as an art form.
- Help students acquire a general knowledge and appreciation for collage works of past and present artists.
- Help students employ design principles to enhance the aesthetic qualities of their collage, i.e., the importance of color, value, texture, pattern, etc., to the visual quality of a work.

Presentation
- Discuss brief history of collage - 12th century Japanese were the earliest.
- Show examples of works of Kirt Schwitter, considered by many as the greatest master of collage - "Malkah." Also "Still Life" by Gino Severini.
- Discuss design principles, lights and darks and value relationships.
- Show different ways materials can be used together -- rough, smooth, patterened, etc.
- Obtain suggestions from students as to how they might work differently. Why?
- Show student work. Discuss. Would you change anything? Do you like color distribution? Textures?
- With the materials on hand and a little creativity on your part, see if you can create your own mixed media collage.

Procedure
- Boxes filled with different materials on front table.
- Different kinds of papers -- rough, smooth patterened -- in stacks, for choosing.
- Cardboard or mounting board cut in various sizes for background.
- White glue in containers -- one per table.
- Pass out folders and see that each table is supplied with background cardboard.
- One student from each table gets brushes and glues.
- Each table should have boxes with texture materials from home.
- Supplement with art room materials.
- Each table responsible for clean-up.
- Monitors collect folders.

COURSE EXPERIENCES
7th GRADE

by Brenda Baylor

Art Experience

- Activity: two-dimensional design
- Subject: printing processes
- Style: potato prints

Media and Materials

- Potatoes, cutting tools, knives (paring knives, etc.), tempera paint, printer's ink, acrylics, enamels, paper, cloth, plastic plates or sheets, brush or small brayer, brown wrapping paper or newsprint, masking tape.

Educational Objectives

- What? Students will learn process of printing with potato printing, i.e., the use of carving tools, inks and materials used in potato printing.
- Involve students in a brief study of potato printing as a form of printmaking (folk art).
- Instruct students in the employment of design principles to enhance the visual quality of their prints, such as: positive and negative shapes and space, pattern, color relations, repetition, overlapping design, etc.

Presentation

- Show examples of potato printing project (films, slides, etc.)
- Teacher or local craftsman will demonstrate moods created by different color combinations.
- Students can make a list of shapes that would be suitable for potato printing.
- Stress simple shapes (more intricate objects difficult to cut and also potatoes perish quickly). Note: Potatoes can be kept fresh for about three days by submerging in a container of water and storing in a refrigerator between classes.
- Students can print on many surfaces and papers, such as paper bags, newspapers, magazines and other papers which are readily available in the classroom.
- A unit can be planned whereby the student might use the technique in conjunction with a mural.
- Consideration should be given to type of pattern desired.
- Either a preliminary sketch or practice print should be attempted before beginning on actual surface.

COURSE EXPERIENCES
7th GRADE

by Cheryl Phillips

Art Experience

- Activity: Linoleum block printing
- Subject: Still Life: "Objects From Our Everyday Life."
- Product: One color linoleum block print of a still life.

Media and Materials

- Examples of past linoleum block plates and prints.
- Linoleum carving tools, linoleum blocks.
- Tracing paper, ink pens, pencils.
- Resource books and prints on linoleum block printing.

Educational Objectives

- Involve students in a brief historical study of wood block printing, i.e., how wood block printing was employed by artists of various cultures as a form of art expression.
- Help students acquire a vocabulary of terms related to linoleum block printing, such as: brayer, gouges, burnishing, register, etc.
- Provide students the opportunity to learn the process of and develop skill in linoleum block printing.
- Instruct students to add color underlays to enhance the composition of the print.

Presentation

Introductory lessons: Contour drawings of one item. Contour drawings of two items. Contour drawings of simple still life.

- Teacher introduction - second part: Students will be shown high contrast photos and asked to explain how the picture is developed. The importance of darks and lights and of negative space must be stressed.
- Students will then draw and design their still lifes, emphasizing use of darks and lights.
- Show class works by previous students (See picture above).
- Students are also asked to then develop a sketch where texture plays an important part, i.e., nature scenes.
- Printing introduction: Students will see a slide presentation of past student prints. Teacher will then do a demonstration of a simple black and white linoleum block print using a plate completed by past students. Later in the project the importance of color will be discussed by reprinting the same plate with the addition of color.

COURSE EXPERIENCES
7th GRADE

by Patricia Sargent

Art Experience

- Activity: Study of architectural forms
- Subject: Post and lintel, arch, dome, vault, cantilever, buttress and cornice

Media and Materials

- Pictures of various examples of architectural forms varied in locale, period culture and use.
- Slides of local and international architecture in chronological order. Slide projector and screen.
- Vocabulary words on charts.
- Drawn diagrams of simple architectural forms.

Educational Objectives

- Involve students in a brief study of architecture, i.e., the forms and styles of architecture developed by past civilizations.
- Help pupils become aware of how social values, religious beliefs and economic conditions are reflected in architecture.
- Help students acquire a general knowledge and appreciation for buildings designed by local architects in our community.
- Help students acquire a vocabulary of terms related to architecture.
- Help students develop an awareness of design elements, principles and aesthetic qualities found in architectural forms.
- Help students become aware of how architects alter our physical and visual environment.
- Help students acquire a general knowledge of the career opportunities in architecture and the skills demanded for employment
- Teach students to identify and classify architectural forms.
- Help students learn the relationship between the form and style of architecture and the materials employed.

Presentation

- Class will be divided into small groups and be given a packet of pictures of architecture.
- The group will work as a team to categorize architecture in the picture.
- Groups will trade packets and group examples from different classifications.
- Example: The group may choose to classify or categorize pictures according to material used, use of building, form, estimated age, etc.
- This will establish observation skills and drive direction.
- Activity demonstrates how much prior knowledge each student has and shows that they have all experienced architecture.
- Vocabulary words and charts will be discussed: post and lintel, architecture, dome, vault, folded plate.
- Slides will be shown and commentary will reveal how form and materials are related to use.
- Students will check categories of pictures against vocabulary words and architectural diagrams. May reclassify as needed.

COURSE EXPERIENCES
7th GRADE

by Patricia Sargent

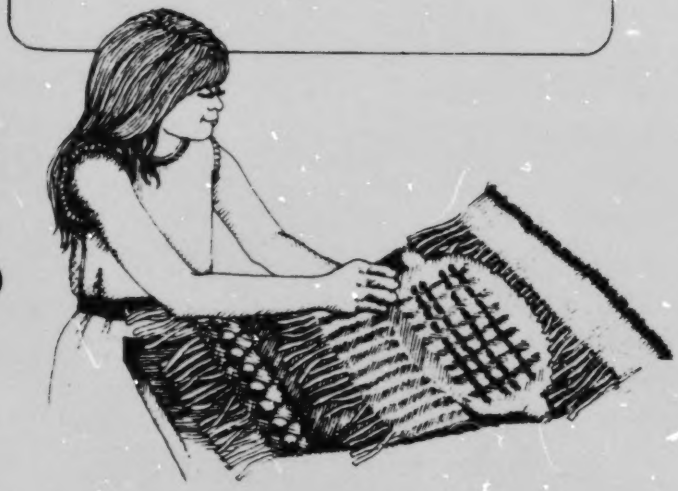
Art Experience
- Subject: Eskimo Art
- Activity: Discussion of art as a reflection of man's activities
- T opic: "The Eskimo Hunter"

Media and Materials
- Barton and C otton Print: "Returning Hunter" CM-251

Educational Objectives
- Help pupils perceive aesthetic qualities in Eskimo art/sculpture.
- Help pupils acquire a knowledge and appreciation for Eskimo carved sculpture.
- Help pupils acquire a knowledge of the style and forms of art used by Eskimos to communicate their way of life.
- Help pupils compare the style and form of Eskimo art to art of other cultures.
- Help pupils understand why Eskimo artists choose certain materials for their art creations.

Presentation
- Ask pupils to look and describe what they see in the print of the Eskimo carving, "Returning Hunter."
- Ask: What kind of person made this? What qualities would the creator have in common with the art work? Could any person make this? Why? Why not? Do you think the hunter carved this? Do you need to know about a subject to create a carving of it? Why? Why not?
- Would the astronauts make better drawings of the moon than we would? How much do you need to know in order to create a sculpture about a subject?
- Is there a difference in knowing about something and having the direct experience of it?
- Should the subject of an artist's work be derived from his own knowledge and personal experience?
- If you live and experience something will you have more feelings about it than if you just know or hear about it? (Ask about sport experiences, death, vacations, church, animals, occupations, etc.).
- What do you know about? Does anyone else know what you do? Is there an experience that you have had that you alone could put into an art work?

8th GRADE ART



PURPOSE OF THE PROGRAM

For the majority of our students, the eighth grade is the last year of formalized art instruction. In their seven years of public school art instruction they have had the opportunity to work with a variety of art materials and media. Therefore, the eighth grade art program should be the culmination of their art experiences. Students should be encouraged to experiment with materials and media introduced in their previous years of art instruction.

Because the eighth grade is generally associated with an accelerated period of physical growth and maturity, emphasis should be placed on art activity that involves manipulative skill. Students of this age need activity for release of energy. Often students of this age experience a temporary regression in their ability to draw and experience greater self-satisfaction in the creation of three-dimensional art forms. Therefore, emphasis should be placed on three-dimensional art activity.

THE PROGRAM

- A teaming of the manual arts - home arts, industrial arts and the fine arts to plan and produce art projects that will involve the three areas.
- Emphasis on three-dimensional activity for the development of manipulative skills.
- Experimentation with materials: textiles, metals, wood and ceramics.

COURSE OBJECTIVES
8th GRADE

I. THREE-DIMENSIONAL DESIGN AND CRAFTS

- Help students acquire an awareness of spatial forms.
- Help students understand the unique problems and possibilities found in creating three-dimensional designs.
- Involve students in a variety of craft experiences to discover the possibilities for expression various craft media provide.
- Help students acquire basic skills needed to produce craft items such as: ceramics, constructions, textiles, jewelry, etc.
- Provide students instruction in the use of craft tools, materials and equipment.
- Help students gain a sense of achievement from proficiently producing craft items.
- Help students acquire an awareness and appreciation for craft items produced by past and present cultures.
- Help students acquire a vocabulary of terms related to three-dimensional design and crafts.
- Help students develop an understanding of the functional nature of various craft items.
- Help students acquire a knowledge of the physical limitations and potentials of various materials used to produce craft items.

II. CREATIVE ARTS

- Help students become aware of the correlation between the various creative arts: visual arts, music, performing arts, home arts and practical arts.
- Help students become aware of the importance of design principles and aesthetic qualities in both the fine and practical arts.
- Encourage students to plan and produce items that involve the staff, facilities and media of all the creative arts areas.
- Help students explore the possibilities of designing and creating functional items with various materials.

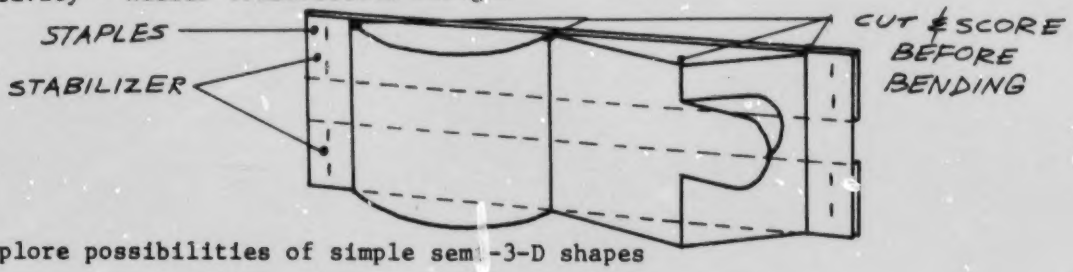
COURSE EXPERIENCES

8th GRADE

by Robert Rosone

Experiences

. Activity - Relief Construction Designs



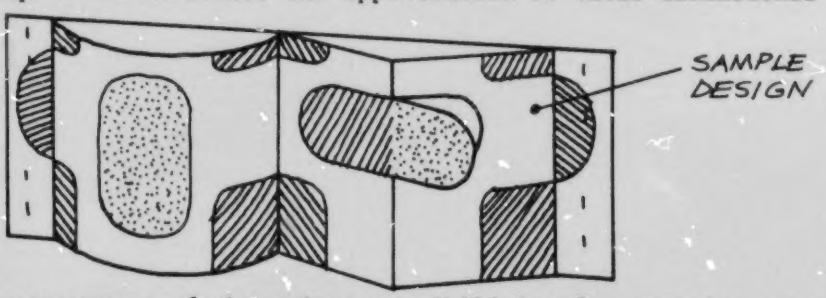
, Explore possibilities of simple semi-3-D shapes

Media and Materials

. Scrap cardboard, mat board, poster board and tag board.
. Mat knives, Xacto knives, Elmer's glue, stapler.
. Tempera paints, varnish or shellac.

Educational Objectives

. Help students acquire an awareness and appreciation of three-dimensional design.



. Help students become aware of the unique possibilities for creating art works by relief construction.
. Teach students to incorporate contour changes into a relief construction design for interesting visual effects.

Presentation

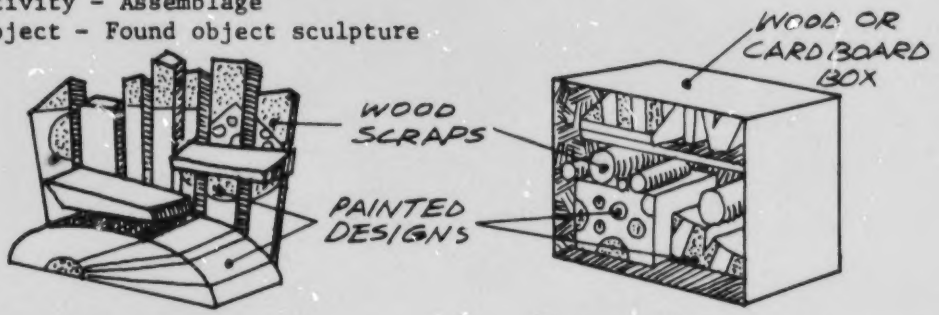
. Show examples of completed student works.
. Demonstrate how a design can be related to the contour changes of the basic construction. Think in terms of central and secondary areas.
. Limit color scheme -- perhaps two colors with value changes and one accent or high contrast color.
. Discuss the project in terms of a three-dimensional painting with emphasis on a bold graphic design related to the three-dimensional forms.
. Demonstrate the process of scoring and bending cardboard and the method of stablizing the form with a back piece.
. Show how a design of bold, sweeping forms can be developed by keying on the folds and the rising and falling of the form.
. Discuss the results of limited and careful color selection on the overall feeling of the completed piece.
. Size limitations based on pre-cut cardboard. All parts of three-dimensional construction must come out of this piece.

COURSE EXPERIENCES
8TH GRADE

by Robert Rosone

Experiences

- Activity - Assemblage
- Subject - Found object sculpture



- Typical sculpture made from assorted wood scraps from Industrial Arts bin.

Media and Materials

- A variety of wood scraps from the school industrial arts wood shop, local lumber yards or other sources.
- Found objects, items from home, dowel rods, wooden spools, etc.
- Small cardboard or wooden box.
- Elmer's glue, tempera paint, varnish or shellac.

Educational Objectives

- Help students acquire an awareness of three-dimensional design.
- Provide students instruction in assembling a variety of forms to create a visually pleasing three-dimensional design.
- Help students discover the possibilities for creating art works by employing found objects and non-art materials into an assembled design.

Presentation

- Show slides and prints of assembled relief sculpture by professional artists.
- Show and discuss examples of student works.
- Have the students produce several preliminary assembled designs with various materials.
- Discuss design factors, such as establishing a focal point of interest with some distinctive piece of material and building a composition around it.
- Discuss the natural finish of various woods, fabrics, metals in terms of leaving some finishes in their natural state and coloring certain areas to control emphasis.
- Discuss construction techniques. Glue can be used for porus materials.

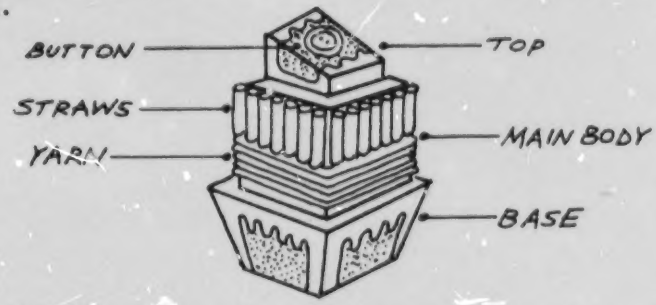
COURSE EXPERIENCES
8TH GRADE

by Robert Rosone

Experiences

. Activity - Three-dimensional constructions

. Product - Constructed sculpture using three or more combined forms plus surface design.



Media and Materials

. Tag board, scissors, Elmer's glue, tempera paint, assorted materials, (string, yarn, buttons, pins, nails, sequins, etc.)

Educational Objectives

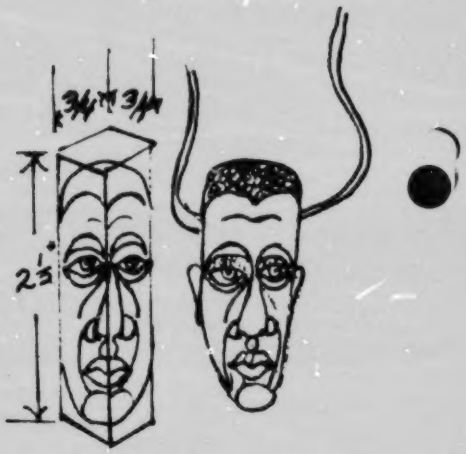
. Help students acquire an awareness and appreciation for three-dimensional designs.
. Help students visualize combining forms to create interesting constructed sculpture.
. Teach students to apply texture, color and pattern to the surface of their construction to enhance the visual impact.

Presentation

. Show slides of architecture. Discuss the correlation of architectural forms to constructed sculpture.
. Show and discuss examples of student work.
. Demonstrate combining forms in constructed sculpture to create interesting three-dimensional design.
. Discuss how proportions can be varied to enhance the design.
. Discuss the relationship of base, mid-section and top of sculpture.
. Each section can be made separately. Sections should be joined and designs penciled on.
. Areas can be painted or decorated.
. Paint should not be applied where other materials are to be glued.
. Use pins and glue where necessary.
. Check periodically from all sides to see if color and textural effects are satisfactory.

COURSE EXPERIENCES
8TH GRADE

by John Szoszorek



Experiences

- Activity: - Carved Wood Jewelry
- Subject: - "Tiki" Pendants
- Style: - Primitive Polynesian
- Product: - Small hand-carved wooden pendant

Media and Materials

- 3/4" x 3/4" x 2½" pieces of basswood or dark scraps from wood shop.
- Wood carving tools, Xacto knives, sandpaper, small files.
- Linseed oil and polishing wax.
- Drill, leather cord.

Educational Objectives

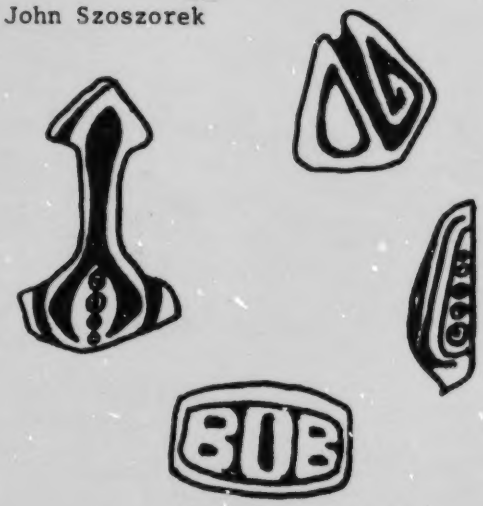
- Involve students in a brief historical study of Polynesian and African wood carving.
- Help students become aware of the social and religious beliefs which Polynesian and African carvings reflect.
- Help students acquire a knowledge of the physical characteristics of wood, i.e. its advantages and limitations as medium for sculpture.
- Help students acquire basic wood carving skills through instruction in the use of carving tools.

Presentation

- Show slides and prints of wood carvings produced by Polynesian and African cultures.
- Show examples of student works.
- To carve a neck ornament of wood, such as "tiki," the student should employ the same principles used in mask design. Various designs should be sketched on paper and the best one selected by the student. It is important to remember that the eyes are in the center of the head, and that all lines meet other lines to create spaces. This makes for more successful carving.
- Small pieces of wood are used, one inch square and 2½" long. The size may vary if the student wishes. The design is drawn onto the wood using the corner edge as the nose. The grain of the wood could be an important part of the design.
- Carving should be done around the spaces, enabling them to stand out. Stress the use of both concave and convex forms.
- Wood carving tools should be handled carefully, and the student should understand the use of each tool. The carving hand should always be in front of the other hand to avoid accidents. C-clamps help hold the wood onto the table to keep it from moving.
- After carving, the design is carefully sanded until smooth. To finish, wood stain may be used or the wood may be waxed for a natural finish. If wood stain is used the wax must not be applied for twenty-four hours.

COURSE EXPERIENCES
8th GRADE

by John Szoszorek



Experiences
- Activity - Ceramic Jewelry
- Style - Abstract Designs
- Product - Ceramic Products on necklaces

Media and Materials
- Small balls of earthenware clay.
- Boxwood modeling tools
- Oil cloth, or canvas drop cloth

Educational Objectives
- Help students acquire a further awareness of three-dimensional design.
- Help students acquire basic modeling skills used in forming ceramic jewelry.
- Help students gain a sense of achievement from producing craft jewelry items.

Presentation
- Ceramic jewelry is easily made from the red clay provided for the classroom. The clay should be wedged and rolled out flat with a rolling pin onto a piece of plastic or oilcloth. Guide sticks should be used to keep the clay level and even.

- To make a pendant, roll out the clay, smooth it and cut it into the desired shape. Fancy shapes or forms should be avoided. Geometric shapes or triangles are best. Proportion and thickness of clay should be carefully considered since the object is to be worn. The student may experiment with scissors and paper until he finds a shape that is pleasing to him before he cuts into his clay. After the form is cut the edges of the clay may be curved up slightly in selected places. This gives surface interest. A hole should be made in the clay at the desired point. Avoid putting this too near the edge as it will crack the clay.

- Glazing the pendant may be done while the clay is wet or dry depending on the type of glaze used. Glazing gives the student an opportunity to work out methods of surface decoration. On small pieces this should be very simple. The glaze may be brushed on, dipped or slip-trailed.

- After the piece has been fired, a thong or cord may be threaded through the hole and the pendant is ready to be worn.

- Necklaces may also be designed in this way. Several clay pieces may be cut smaller and more uniform and threaded onto the thong or chain.

- An interesting method of surface decoration is obtained by placing very small pieces of colored glass on the glaze and letting them fuse together.

COURSE EXPERIENCES
8TH GRADE

by Mike Capes

Experiences

- Activity - Paper maché masks
- Subject - Culminating activity of study of the uses of masks by primitive cultures -- African, Polynesian, American Indian, etc.

Media and Materials

- Wallpaper paste (metalyn cellulose or wheat paste)
- Cut strips of paper towels, newspapers, etc. Tissue paper for molded detail.
- Wood shavings, sawdust, yarn, etc., for texture.
- Temper paint, shellac or varnish.
- Balloons -- approximately the size of head.

Educational Objectives

- Involve students in a brief historical study of masks produced by various primitive cultures.
- Help students become aware of the social and religious beliefs reflected by the masks of certain primitive cultures.
- Encourage students to use their imaginations to depict fantasies and emotions through the facial expression conveyed in their masks.

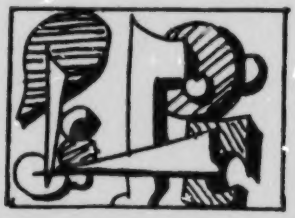
Presentation

- This lesson could be a culminating project correlated with a historical study of various cultures that use the mask in their social and religious rituals, such as: China, Japan, Africa, American Indian and Polynesian.
- The class might also choose to create space creature masks, such as Star Wars, Star Trek, etc.
- Show pictures, slides or prints of masks produced by various cultures.
- Show examples of previous student work.
- Demonstrate covering inflated balloon with strips of paper towel soaked with paste.
- When the first layer is dry, attach thin cardboard or tagboard shapes for nose, mouth, eyes, ears, etc.
- Cover with several layers of paper towels.
- Fine detail can be modeled with tissue paper soaked in paste.

COURSE EXPERIENCES
8TH GRADE

by Mike Capes

Experiences
- Activity - Cardboard Relief Sculpture
- Product - Decorative wall relief



Media and Materials
- Scrap box, corrugated cardboard, aluminum foil, white glue, India ink, steel wool.
- Tools - Utility or Xacto knives.

Educational Objective
- Help students acquire a further awareness of three-dimensional design.
- Encourage students to incorporate design principles into their relief sculpture to enhance the visual qualities of the finished work, i.e., to use negative and positive areas (concave and convex shapes), into a pleasing design.

Presentation
- Discuss the meaning and background of relief sculpture (emphasis on bas relief).
- Show filmstrip on architecture that utilizes bas relief.
- Point out where local relief sculpture may be viewed by students, such as the downtown library, within our own school buildings or the facades of other local buildings.
- Show the class slides and prints of relief sculpture produced by contemporary artists.
- Show finished works of other students.
- Demonstrate the step-by-step method used to arrive at the finished cardboard relief.
- Assign students to draw a series of relief designs.
- The relief design may be non-objective forms or abstractions of man-made or natural shapes.

COURSE EXPERIENCES
8th GRADE

by Terry Wheeler

Experiences

- Activity: Sand Casting
- Subject: Cast Plaster Relief Sculpture
- Style Design: Abstract Forms
- Product: Wall Relief

Media and Materials

- Box of coarse silica sand
- Plaster of Paris (moulding plaster)
- Vermiculite, perlite or zonlite to lighten weight of casting.
- Plastic bowls for mixing plaster.
- Big spoons or scoops.
- Water
- Wire and wire cutting pliers.

Educational Objectives

- Help students acquire a further awareness and appreciation for design in relief form
- Encourage students to use design elements and principles to enhance the aesthetic qualities of their relief sculpture, i.e., incorporate cancave and convex shapes, positive and negative forms, line, pattern and texture into a visually pleasing relief design.

Presentation

- Discuss the history of cast relief sculpture.
- Show slides and prints of ancient Greek and Roman relief sculpture.
- Show slides and prints of contemporary plaster and cement cast relief sculpture.
- Discuss how relief sculpture is incorporated into architecture to enhance the visual appearance of structures.
- Show examples of finished sand castings.
- Demonstrate the sand casting process.
- Impressions are made in wet sand.

Procedure

- First, moisten the sand so it is saturated but not soupy. With your hands (use tools if you like) scoop out the sand and shape design in the mold. As you work, keep the sand wet. Remember that you are working in reverse -- a hole in the sand will be a hill on your cast. When you are satisfied with your mold and you wish to add a decorative touch, use colored stones, etc. Set stones into the sand to one-half their depth. Wet plaster is then poured into and over the impression. Place two paper clips into the wet plaster. (Note: When plaster hardens, heavy wire can be connected to the paper clips that have been imbedded into the plaster so that the relief can be hung). When the plaster has hardened, the solid form is lifted from the sand. The sand is brushed away leaving the relief sculpture. The sand gives the relief texture and color.

COURSE EXPERIENCES
8th GRADE

by Terry Wheeler

Experiences

- Activity: Plaster Sculpture
- Subject: Carved free-standing stylized figure -- human or animal.

Media and Materials

- Plaster; 1/2 gallon milk cartons, carving knives, chisels and gauges, newspaper, tempera paint, watercolor, shellac, pencils, newsprint for drawings.

Educational Objectives

- Involve students in a brief historical study of the sculptures produced by various cultures.
- Help students acquire an awareness of spatial forms.
- Help students acquire an understanding of the problems and possibilities found in carved sculpture.
- Help students acquire an understanding of the advantages and limitations of plaster as a medium for carving.
- Provide students instruction in the use of carving tools so that they might acquire basic carving skills.

Presentation

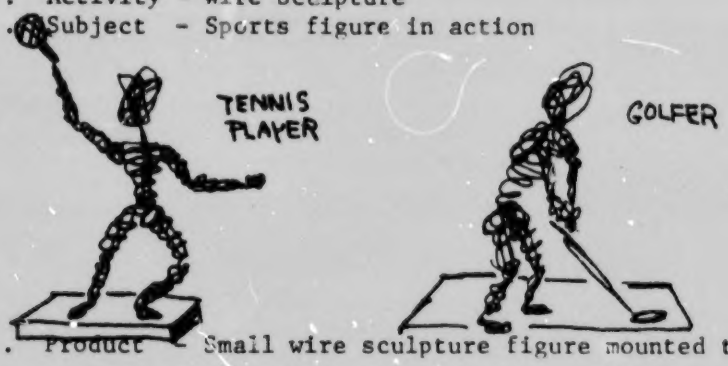
- Show slides or prints of stone carvings produced by past cultures.
- Show slides or prints of stone sculpture produced by contemporary artists.
- Demonstrate steps to be followed in beginning the work.
- Have students make detailed sketches of their subject that includes four views -- front, back and both sides. Transfer sketches to plaster block.
- Stress that in the carving process, a portion of the plaster once removed cannot be returned.
- Sculpting in stone is usually impossible due to its difficulty in handling and expense. Carving in hardened plaster gives the student a similar experience to working in stone. Its qualities are similar to concrete except that its use is limited to indoors since it is not resistant to weather. Plaster, like concrete, can be mixed with other materials such as vermiculite or sand to give added texture and color to the otherwise smooth white surface. Vermiculite, when added to plaster, reduces the weight of the form.
- Emphasis should be made on the brittle quality of plaster. It is easily chipped, cracked, or broken in the hardened state. Caution should be exercised in the handling and carving.
- Wet plaster, with or without vermiculite, can be poured into wax paper cartons or any other suitable container. When the plaster hardens, the waxed cardboard can be stripped away. The plaster can be carved with any sharp steel tool and smoothed to a graceful free-flowing form with sandpaper or files.

COURSE EXPERIENCES
8TH GRADE

by Mike Capes

Experience

- Activity - Wire Sculpture
- Subject - Sports figure in action



- Product - Small wire sculpture figure mounted to a wood base.

Media and Materials

- Scrap wire (this gauge) or aluminum or craft type used for artificial flower stems.
- For more simple forms, aluminum welding rods or coat hangers.
- Blocks of wood for bases.
- Tools: pliers (long or regular nose), wood staple gun, nails and hammer.
- Pieces of plastic, aluminum foil, wire screening or perforated sheet metal.

Educational Objectives

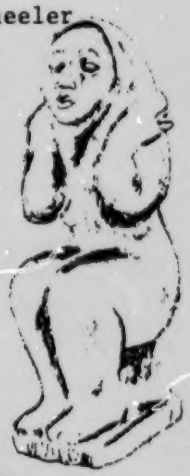
- Help students acquire a further awareness of spatial line and form.
- Help students recreate line gesture drawings of sports figures into 3-dimensional form.
- Provide students instruction in the use of tools to acquire basic wire sculpturing skills.

Presentation

- About 2 to 3 weeks preliminary work on line and figure gestures is an excellent preparation to be culminated with wire sculpture.
- Show examples of student work as well as professional work.
- Discuss line and form, emphasizing contours that define certain movements, such as outstretched legs of a hurdler.
- This type of sculpture may also be used as a matrix for plaster (used with gauze) or paper maché figure.
- Emphasize the continuous wrapping and winding of wire over itself stressing the main characteristics.

COURSE EXPERIENCES
8TH GRADE

by Terry Wheeler



Experiences
- Activity - Wood Sculpture
- Subject - Free-standing curved wood figure
- Style - Stylized human or animal form

Media and Materials
- Carving tools - large and small gauges and chisels,
- Wood mallets, table vises or c-clamps, wood rasps, files and sandpaper.

Educational Objectives
- Involve students in a brief historical study of wood sculptures produced by various cultures, such as Polynesian, African, Scandanavian, etc.
- Help students become aware of the social and religious beliefs reflected by wood sculptures of primitive cultures.
- Help students acquire an appreciation for the wood sculpture works of contemporary artists and craftsmen.
- Help students acquire a further awareness of spatial form.
- Provide students instruction in the use of carving tools to acquire basic carving skills.
- Help students acquire a knowledge of the advantages and limitations of wood as a medium for sculpture.

Presentation
- Sculpture should be an expressive three-dimensional form. It should convey an emotion, expression, force, or character which is sensed by the viewer.
- Various woods, when carved, possess different tendencies and characteristics. Generally speaking, woods are classified as either hard or soft. Most broad-leaf trees are hard woods such as: cherry, apple, walnut, oak, elm, pear, etc. These woods are more durable and beautiful than the soft woods. The hard, close grain makes carving more difficult than soft wood. Soft woods, generally coniferous, such as cedar, pine, and redwood are easier to carve but splinter and dent easily and are not as beautiful or permanent in their finished state. Carving should be a cutting away of the excessive wood to expose the desired form. In performing this task, you must follow rather than oppose the direction of the grain.
- It is best to make a small clay figure of the subject. A drawing is insufficient preparation for sculpture since it does not allow the student a chance to visualize the subject three-dimensionally.

COURSE EXPERIENCES
8TH GRADE

by Charles Csejtey

Art Experiences
. Activity: Ceramics
. Subject: Pinch Pots
Product: Students will create a clay pot using the "pinch" method of construction.

. (Optional experience): Students may create a pinch pot with their eyes closed, relying totally on their sense of touch to shape and firm the pot.

Media and Materials
. Moist ball of clay (size of a snowball); drop-cloth canvas to protect table surface.

Educational Objectives
. Help students understand the nature of clay -- i.e., its physical qualities, characteristics and properties.
. Help students become proficient at pinch method of constructing clay pots -- i.e., to create a clay vessel by hand without the aid of tools.
. Help students further discover the possibilities of clay for art expression and creativity.
. Help students acquire a general knowledge and appreciation for pottery produced by past and present cultures.
. Help students further develop their visual-motor skills, i.e., their sense of touch in creating a three-dimensional form with a plastic medium (clay).

Presentation
. Show the class a film of the pinch method of pottery construction.
. Demonstrate pinch pot method of construction.
. Show examples of previous student works.
. Give each student a lump of moist clay. Have them roll and shape clay into a ball (size of a snowball).
. Now that everyone has their clay, close your eyes and feel the clay with your hands.
. The clay is cold, but as clay is worked in your hands, the clay begins to warm up.
. With eyes still closed, punch thumb down into the clay but not all the way through.
. It is not necessary to use eyes to form the walls of pot. The walls should be felt to get them as even as possible.
. Open your eyes and look at the pot. Does it look the way it was pictured in your mind?

Procedure
. Assemble small balls of clay, enough for each student.
. Two monitors will distribute clay.
. Students will work over canvas protecting table.
. When pots are completed, the students will inscribe their initials in the bottom.
. Students will be called up by tables to put finished work in closets for drying.

COURSE EXPERIENCES
8th GRADE

by Charles Csejtey

Art Experiences

- Activity: Hand-built ceramic pottery
- Subject: Slab Construction
- Product: Students will create a ceramic pot employing the "slab" method of construction.

Media and Materials

- 5# of clay per student; canvas drop cloth or newspapers; rolling pin, fettling or dinnerware knife, sponge; basswood and wire loop modeling tools; fork or comb for scoring edges of clay; container of slip; container of water; 1/2"x12" stick for rolling slabs of clay even width.

Educational Objectives

- Help students learn the slab method of ceramic construction.
- Help students learn various techniques for decorating ceramic forms.
- Help students acquire an appreciation for ceramic items produced by past and present cultures.
- Help students further develop their sense of spatial design and form.
- Students will become aware of the numerous possibilities for constructing ceramic sculpture and pottery by using the slab method.
- Provide students instruction in the use of hand tools to aid construction and decoration of clay works.
- Help students gain a sense of achievement from proficiently producing hand-built works.

Presentation

- Show slides, films, actual example of successful slab project. (Stress variety of shapes and designs).
- Demonstrate slab construction. Stress rolling slabs to uniform thickness.
- Show possibilities involving etching into clay or adding onto clay slab surface.
- Use of texture found on burlap, screens, textured cardboard, or the like to give surface richer finish.
- Ask students to sketch their preliminary design.
- Roll clay out with rolling pin resting on thin, long boards, placed at outer limits of rolling pin to give uniform thickness.
- Ceramic objects may be constructed by joining rolled forms vertically to a flat base of clay and by scoring and applying slip to the edges.
- Items can be decorated by incising with various tools, forks, nails or by coils, slip painting, carving, etc.
- Drape method may be used. Clay can be rolled out with rolling pin with sticks of desired thickness. Slab of clay can be draped over a plaster mold, sand bag, rock, rubber ball, or any other convex shape.
- By welding or fusing two draped forms together, an asymmetrical pot can be formed.
- Make sure tables are protected with canvas.

COURSE EXPERIENCES
8th GRADE

by James Dauphin

Art Experiences
- Activity: Ceramics
- Subject: Coil Constructed Pottery
- Product: Symmetrical ceramic vase using the coil method of construction.

Media and Materials
- Moist, earthenware clay; canvas drop cloth or newspapers for rolling clay and protecting surface of table.
- Comb or fork for scoring edges of slab clay; boxwood modeling and wire loop tools; container of slip; container of water; plastic bag for storing clay; template (optional or for advanced work).

Educational Objectives
- Involve students in a brief study of coil pottery produced by various cultures.
- Involve students in a study of various types of clay, their properties, physical qualities and characteristics.
- Help students acquire the basic skills used in the coil method of pottery construction.
- Students will discover the possibilities of clay for three-dimensional art expression.
- Instruct students in the use of tools to create a coil pot. (Boxwood modeling and other tools).
- Help students acquire an appreciation for pottery produced by past and present craftsmen.

Presentation
- Show slides, films and/or filmstrips of the coil method of clay construction.
- Show examples of finished student work created by this method of construction.
- Show slides and prints of ceramic pottery produced by other cultures that used the coil method.
- Show film and pictures of coil pottery produced by contemporary craftsmen.
- Plan and sketch the basic shape.
- Make a cardboard template from scale model sketch of pot.
- Explain and demonstrate making a coil. Demonstrate adherence of coils, use of scoring/slipping. Emphasize pot should be sturdy, yet visually pleasing.

Discussion
- Coil construction is one of the oldest methods of making pottery and required no special tools.
- Where does clay come from?
- Discuss how some cultures (past and present) produced pottery by this method of construction and then sun-baked or fired their works in open fire to make them hard and durable.

COURSE EXPERIENCES
6th GRADE

by Marian Jensen

Experiences

- Activity: Weaving
- Subject: Wall hanging. Use one of the following types of looms: Cardboard, backstrap, wire loop or wood frame.
- Product: Weave a decorative fabric. Study the art and history of weaving.

Media and Materials

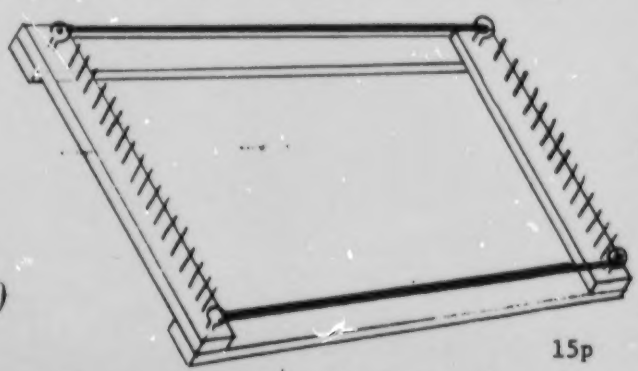
- Yarn, or other suitable materials, such as dried grass, rope, twigs, strips of materials, strips of metal or rubber, etc.
- Scissors, shuttle (made of cardboard), loom, ruler or tape measure, string.

Educational Objectives

- Involve students in a brief historical study of weavings produced by various cultures.
- Help students acquire an appreciation for weavings produced by contemporary local craftsmen.
- Help students achieve a vocabulary of terms related to weaving.
- Help students gain a sense of achievement from producing a woven wall hanging.
- Provide students instruction in the use of weaving tools so that they will acquire basic weaving skills.

Presentation

- Weaving: Weaving is one of the oldest of the arts, dating back to pre-historic times. Natural fibers, used for weaving, are obtained from animal and vegetation sources.
- Show the students slides and examples of weaving.
- Ask the students to look at the fabrics in their own clothing and urge them to bring in examples of simple weaving.
- Weaving is done on a loom, of which there are many kinds, from the very simplest hand loom to large complicated industrial looms. All woven fabrics are called textiles.
- Wooden Frame Looms: A wooden frame loom can be purchased or it can be made easily by using strips of wood, a wooden box, or an old picture frame. The following diagram will show how simple it is to construct such a loom. An odd number of three-quarter inch nails should be driven about 2 inches apart along both ends of the frame, allowing each nail to stand up about 3/8ths inch. If screw eyes are placed at each end and a heavy wire drawn through, it will be possible to keep the weaving from drawing in. (See diagram). A bodkin, tapestry needle, or a shuttle can be used to carry the weft. The warp threads are the rows of threads which are stretched parallel, lengthwise on the loom. Threads which go over and under perpendicular to the warp are called the weft. The weaving is done by running the weft threads over and under the warp.



COURSE EXPERIENCES
8th GRADE

by Donna Youngkin

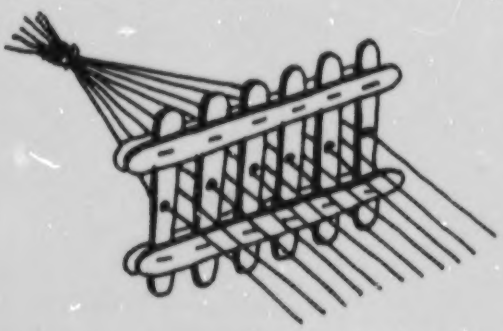
Experiences
- Activity: Weaving With A Back Strap Loom
- Product: Wall hangings, purses, belts

Media and Materials
- Found materials: yarn, nylon hose, wire, bark, Christmas tree tinsel, feathers, old jewelry, beads, string, dried grasses, vines, small twigs, pods, dried weeds, ice cream sticks or tongue depressors (the number depending on width of loom), scissors, cardboard for making shuttle, glue, comb or fork to beat the weft.

Educational Objectives
- Involve students in a brief historical study of weaving, i.e., a study of weavings produced by various cultures.
- Provide students instruction in the use of weaving tools and materials to acquire basic skills used in the weaving process.
- Encourage students to be creative in employing various found materials in their weaving.

Presentation
- Discuss the history of weaving -- an ancient art form.
- Show slides and prints of a weaving of various cultures (past and present).
- Discuss how in the beginning weavings employed only natural fibers at hand and were made strictly for utilitarian purposes, such as clothing, blankets. etc. Later weavings were also created for decoration.
- Discuss the use of the back strap loom by the ancient peoples of Peru and Pakistan.
- Weaving is the interlacing of threads at right angles to each other.
- Man first used his fingers to pull threads up, later using a tool (shuttle) which was rounded at each end and held the weft, which was moved over and under the warp threads.

Contruction of loom



Using 6 or more ice cream or tongue depressor sticks, (depending on width of woven piece), drill a hole in the middle of each and place sticks next to each other 1/8" apart. Glue or staple sticks on top and bottom ends of sticks, sandwiching the drilled sticks between. Thread warp through sticks and spaces between sticks. Knot warp thread together at one end and tie to cord or belt around waist. Spread other end of warp threads evenly along dowel and tape in place. Attach to stable object.

- A comb or fork may be used to beat the weft threads.
- A cardboard shuttle can be made to carry the weft threads across the warp.

Vocabulary
- Warp - vertical threads marking the structural skeleton for weaving.
- Weft - horizontal or interlocking fibers woven through the warp.
- Shuttle - instrument (cardboard) that carries weft threads.
- Tension - degree of tightness to which the warp is stretched on the loom.

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COURSE EXPERIENCES
8th GRADE

by Marian Jensen

Experiences
- Activity: Stitchery
- Subject: Basic stitchery, applique and quilting.
- Product: Wall hanging, jean jackets, pillow covers.

Media and Materials
- Large needles, various yarns including rug and tapestry thread of various colors, thicknesses, etc., cloth, shetland floss, scraps, felt, burlap, monk's cloth, metallic threads, rickrack, sequins, buttons, braids, shells, embroidery hoops, embroidery floss.

Educational Objectives
- Involve students in a brief historical study of the art of stitchery, i.e. the development of stitchery as a folk art by early pioneer women.
- Help students understand the social and religious beliefs expressed in the stitchery of pioneer artists.
- Help students acquire a knowledge and appreciation for the works of contemporary and local craftsmen that employ stitchery in their works.
- Provide students instruction in the use of tools used in the stitchery process so that they might acquire basic stitchery skills.
- Encourage students to incorporate design principles into their stitchery to enhance the design.

Presentation
- Discuss the history of stitchery as it related to the opportunity for freedom of expression for the pioneer women.
- Show slides, prints and examples of stitchery folk art.
- Discuss the various techniques of peasant design such as the Pennsylvania Dutch and Scandinavian. Discuss the social and religious meaning of the symbols employed.
- Discuss the possibilities of stitchery as an art form.
- View the works of local craftsmen, such as Francis Robinson and Lisa Drumm.
- Introduce and review basic stitches such as: lazy daisy, couching, satin stitch, French knot, etc.
- Demonstrate all stitches.

Procedure
- Decide if the group wants to make a group project or individual designs.
- Emphasize the textures which can be obtained by using the various stitches.
- Stress the need for contrast between solid and intricate stitching for a more pleasing design.

THE SENIOR HIGH ART PROGRAM

- ART EXPERIENCE
- DRAWING & DESIGN
- CRAFTS
- ADVANCED CRAFTS
- ART APPRECIATION
- CERAMICS
- ADVANCED CERAMICS
- SCULPTURE
- PAINTING
- ADVANCED PAINTING
- PRINTMAKING
- COMMERCIAL DESIGN
- PHOTOGRAPHY
- INDEPENDENT STUDY

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SENIOR HIGH ART

The art program at the secondary level is entirely elective. Students electing to pursue the study of art generally possess above-average interest or abilities. Opportunity is provided for exploration, experimentation and creative expression with various art media to further develop existing abilities.

Some students may elect to major in art in order to pursue vocational or avocational interest. Emphasis is therefore placed on the development of technical art skills essential for careers in the field of art.

The study of art on the secondary school level also promotes a perceptual and aesthetic awareness of our natural and man-made environment. Students should develop aesthetic preferences, enhancing their ability to evaluate, select, create and enjoy works of art. An understanding and appreciation of our artistic heritage and achievements of past and present cultures deepens understanding of the main areas of art expression: architecture, sculpture, drawing and painting, printmaking, ceramics, photography, and graphic communication.

Through creative art experiences, the senior high student will actualize many of his constructive potentialities. Confronted with personal problem solving, functioning as an original producer of art work and given the opportunities and encouragement for exploration and discovery, the student will experience feelings of worth and growth. This self-satisfaction and confidence in expressing one's thoughts visually, results in awareness, recognition and realization of one's self.

SENIOR HIGH ART GOALS

The following goals of art education are stressed on the secondary level:

I. Creative Art Expression and Personal Fulfillment
- Provide the opportunity for independent and creative thinking and doing with varied media.
- Provide the opportunity for visual communication through art expression.
- Provide the opportunity for personal fulfillment through achievement in art.

II. Perceptual Awareness
- Lead art students into a visual study of their environment to develop an awareness of design elements (color, line, texture, value, shape, space, and pattern), in natural and man-made forms.

III. Art Awareness

a) Aesthetic Awareness
Develop a visual and aesthetic appreciation for the existence of the elements of design in natural and man-made forms.

b) Aesthetic Preference
Develop aesthetic preference through lecture and discussion of art forms.

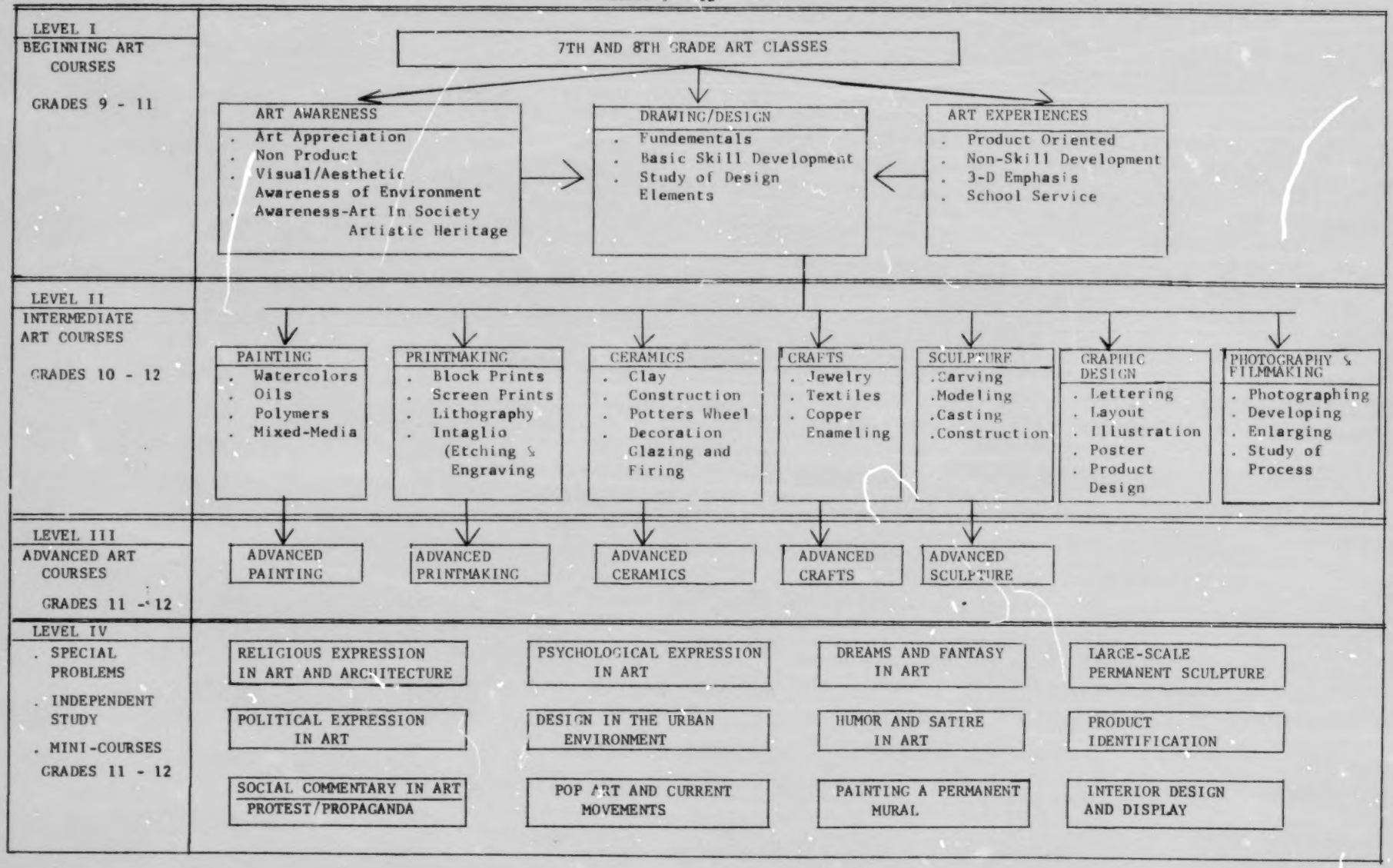
c) Awareness of Art in Society
Show the relationship between student work in art and the work of artists in the community.

d) Artistic Heritage
Show how social, religious, and economic conditions are expressed in art.

IV. Development of Artistic Skills
- Study and training of design elements fundamental to all fields of art.
- Introduction and practice in the use of various media.
- Development of basic drawing skills.
- Provide a general understanding of commercial art, advertising, industrial design and all areas of graphic communication.

V. Development of Vocational and Avocational Interest
- Increase the student's awareness of art as an avenue of vocational or avocational pursuit.

THE HIGH SCHOOL ART PROGRAM
SCOPE AND SEQUENCE
GRADES 9 - 12



CREDITS

Our Department of Art Education extends sincere appreciation to the following high school art teachers for developing a program of study for the following courses:

ART EXPERIENCES –
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CRAFTS – PATRICIA BISHOP

ADVANCED CRAFTS –
DENIS CHASEK

CERAMICS – FRANK WESSINGER

ADVANCED CERAMICS –
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BILL BERGER

PAINTING –
JULIANN LARDAS

ADVANCED PAINTING –
JERE CULVER

PRINTMAKING –
ELAINE FRYE

GRAPHIC DESIGN –
JAMES LAWRENCE

PHOTOGRAPHY –
PATRICIA DiNUOSCIO
CHARLES HALE
ROBERT WISE

ART EXPERIENCES

PURPOSE OF THE PROGRAM

Art Experiences: A general exploratory studio art course offering a broad range of art experiences for achievement and personal fulfillment to the limited ability or non-art major student. The course is offered to meet the needs of the high school student who elects art because of sincere interest but plans no further advanced study leading to a major in art.

Emphasis is placed on "group projects" and three-dimensional art activities which stress the development of manipulative skills. Emphasis is not placed on the development of technical drawing skills in this course. The opportunity is provided for experimentation with a wide variety of three-dimensional, craft related materials, such as: textiles, metals, clay and wood.

Art Experiences students would also be involved in school service activities by providing visual art items, intrinsic to the school program.

Class enrollment is limited because of the nature of the program which involves three-dimensional art activities and group projects.

THE PROGRAM

Experimentation with a wide variety of three-dimensional, craft-related materials: textiles, ceramics, metal work and wood.

Involvement in school service activities by providing visual items such as: signs, posters, displays, special pep banners, scenery backdrops for musicals and plays, school decorations for seasonal events and activities involving visual arts.

Develop an awareness of the role of art in society through art experiences, supplemented with films, slides, art prints and other art resources.

Provide the opportunity for individual self-expression in art with emphasis on experience and personal fulfillment rather than proficiency of technique in producing an art product.

No Pre-Requisite

ART EXPERIENCES

COURSE OBJECTIVES

- Involve students in various school service art activities, i.e., art experiences in which students provide visual items that serve or promote school curricular and extra-curricular programs, such as:
  posters, displays, pep banners, and scenery backdrops for musicals and plays.

- Involve students in a wide variety of art experiences to increase their knowledge of the role of art in our society, such as:
  field trips, visual presentations, which include art slides and films, studio projects and group discussions.

- Involve students in a variety of craft experiences and provide the opportunity for experimentation with three-dimensional materials.

- Involve students in a variety of art experiences to provide the opportunity for personal expression and achievement in art.

- Help students acquire a knowledge of design elements and principles fundamental to all forms of art expression.

- Help students develop an awareness of design elements and principles and aesthetic qualities in natural and man-made forms through a visual study of their environment.

- Help students acquire a vocabulary of terms related to visual art.

- Provide students general instruction in the use of media, tools and materials used in art.

- Help students develop an increased interest in the visual arts and a desire to create art items.

- Help students develop aesthetic preferences, i.e., acquire a capacity for visual discrimination in the selection of personal items.

- Help students learn to distinquish between industrial, commercial and fine art and acquire a knowledge of the careers in each field.

ART EXPERIENCES

COURSE OUTLINE

NOTE: All Introductory Units are presented to students for the purpose of instilling basic drawing, design, lettering and layout knowledge and skills that will be applied to graphic art for school programs

ALLOCATED TIME

I. UNIT: INTRODUCTION TO OR REVIEW OF ELEMENTS AND PRINCIPLES OF DESIGN — 1 week

A. Experience: Study of Elements of Design

B. Experience: Study of Principles of Design

ALLOCATED TIME

II. UNIT: PERSPECTIVE RENDERING — 2 weeks

A. Experience: Drawing Scenes In Linear Perspective
   1. One and two point perspective
   2. Aerial perspective

B. Experience: Rendering The Illusion of Depth and Space
   1. Size and space
   2. Overlapping of objects and planes
   3. Color and Value -
      - Advancing and receding colors
      - Dilution of color to indicate distance
   4. Forshortening the figure

ALLOCATED TIME

III. UNIT: BASIC GRAPHIC DESIGN (Related To Graphic Art Work For School Programs)

A. Experience: Basic Lettering — 1 week
   1. Study of and practice in use of basic styles of lettering.
   2. Study of and practice in use of contemporary, decorative styles of lettering.
   3. Study of and practice in letter spacing, layout and freehand brush lettering.

B. Experience: Poster Design — 1 week
   1. Layout and Lettering
   2. Illustration
   3. Color usage

C. Experience: Graphic Reproduction Processes (For School Posters) — 2 weeks
   1. Silkscreening
   2. Block printing

ALLOCATED TIME
5 weeks

IV. UNIT: ART WORK FOR SCHOOL MUSICAL PRODUCTIONS

A. Experience: Designing Stage Scenery
1. Sketch scenery designs.
2. Paint to scale models of scenery designs.
3. Paint scenery (class project).

B. Experience: Musical Posters
1. Sketch and select poster design.
2. Silkscreen or block print fine poster design to advertise production.

C. Experience: Program Covers
1. Design program cover.
2. Print program covers by silkscreen or block print process.

ALLOCATED TIME

V. UNIT: CHRISTMAS DISPLAYS AND SCENERY FOR PAGENT

A. Experience: School Christmas Decorations and Displays
1. School hallway and room decorations
2. Displays in school showcases

ALLOCATED TIME
6 weeks

VI. UNIT: BASIC CRAFTS

A. Experience: Enameling

B. Experience: Textiles
1. Macramé
2. Hooked rugs
3. Batik

C. Experience: Jewelry Making
1. Copper etching (bracelets, rings, pendants)
2. Ceramic
3. Enamels

D. Experience: Linoleum Block Printing

EXPERIENCE

Musical Posters

. Design and print silkscreen posters to advertise the school musical.

Media and Materials

. White railroad, poster or illustration board, approximately 24"x22".
. Oil base silkscreen ink (Speedball or Craftint).
. Silkscreen - frame and silk, properly stretched and prepared.
. Large squeeges, 10", mineral spirits, lacquer film, brushing lacquer, xacto knives (various sizes).

Educational Objectives

. Help students acquire a general knowledge of the graphic design of the fields of silkscreening and advertising.
. Help students become aware of the importance of visual advertisement to the promotion of events, such as musical productions and plays.
. Help students acquire knowledge and skill in the silkscreening process.
. Encourage students to apply acquired drawing skills and design principles to their poster design to enhance the aesthetic qualities.
. Help students acquire a vocabulary of terms related to silkscreening.

Presentation

. Discuss with students the theme of the musical.
. Show examples of posters used for the original Broadway production.
. Show and analyze examples of good professional posters.
. Involve class in discussion of various scenes and subjects from the musical that might be used in their poster design.
. Stress in presentation, the importance of simplicity, directness, legibility and impact.
. Stress importance of good lettering, spacing,design and composition.
. Assign students to produce a series of rough sketches of design concepts for the musical poster.
. Select best student design for reproduction.
. Student will then render final approval poster design in detail, color and scale.

Procedure

. Trace and cut lacquer film stencils of each color to be printed.
. Adhere lacquer film to silkscreen with cloth soaked in lacquer thinner.
. Print posters -- oil base ink.
. Clean up with mineral spirits.

EXPERIENCE

Stage Scenery - School Musical

- Design and paint musical stage scenery, backdrops and props.
- Scenery will be for usual school musicals, such as: "Oklahoma," "Sound Of Music," "Bye, Bye, Birdie," "Guys and Dolls," "My Fair Lady," "Fiddler On The Roof," etc.

Media and Materials

- High pigment scenery and mural paint, such as luminall or Sherwin Williams, "Hy Hyde."
- Large house paint brushes and rollers.
- Large canvas drop cloths.
- Various size brushes for scenery details.

Educational Objectives

- Help students solve the visual problems of rendering scenes on a large scale, such as:
  (a) To achieve the illusion of depth by incorporating aerial and linear perspective.
  (b) To incorporate design elements and principles for visual clarity and impact.
- Develop within students a knowledge and appreciation for the theater arts.
- Help students gain a sense of achievement and personal fulfillment from working in a group to produce musical scenery.

Presentation

- Show slides of scenery of past school plays. Involve class in a discussion and critique of visual qualities of past scenery designs.
- Involve class in rendering rough sketches for the various scenes to be used in the musical.
- Choose and combine best student renderings to develop final scale designs.
- Make transparencies of slides of final scenery design. Project design images onto backdrops. Have student sketch and trace projected image to achieve scale reproduction of original art work.

Procedure

- Assign students to specific responsibilities.
- Place canvas dropcloths on stage floor before painting.
- Stress use of vivid colors and value contrast for visual clarity.

ART EXPERIENCES

COURSE EXPERIENCES

EXPERIENCE

Introduction To Enameling

- Students will be involved in introductory experiences in enameling on copper.
- Students will plan and execute enamel design on copper bowl, plaque, or jewelry piece.

Media and Materials

- Sheets of paper (paper stencils) scissors, loading fork, detail brushes #2, #4 and #7, transparent and opaque enamels of vaious colors, klyre fire, flux, mallets, jeweler's saw, tweezers, hand drill, bench vise, spatula, hand files, pliers and snips, 18 guage copper, racks, trivets, 80 mesh screen for sifting, steel wool, asphaltum.

Educational Objectives

- Involve students in a brief historical study of enameling.
- Help students acquire an awareness and appreciation for enameled craft items produced by past and contemporary craftsmen.
- Help students acquire knowledge and skill in the production of enameled items.
- Help students develop an interest in enameling as a form of art expression.
- Help students acquire a vocabulary of terms related to the enameling process.
- Help students gain a sense of achievement and personal fulfillment from producing well-designed enameled items.

Presentation

- Show students colored slides, filmstrips prints, and examples of past student work for motivation.
- Pass out ditto sheets of information on enameling procedure and techniques.
- Demonstrate step by step procedure of enameling:
  (a) setting up work area.
  (b) preparing the kiln for firing.
  (c) preparing the copper for enameling.
  (d) applying enamel (dusting and sprinkling process).
  (e) firing.
- Discussion, questions and critique of finished works.
- Vocabulary: Cloisonné; Champlevé; Limoges; Plique-A-Jour; Basse-Taille.

ART EXPERIENCES

COURSE EXPERIENCES

EXPERIENCE

Weaving (Off The Loom)

- Students will be involved in weaving without a loom.
- Students will produce wall hangings, purses, hats, tapestries, etc.

Media and Materials

- Various yarns and cords (cotton, wool, jute, synthetic, etc.).
- Cardboard and wood frame looms.
- Found dried vegetation - dried weeds, branches, grasses, seeds, weed pods, thistles, etc., to be incorporated and woven into textile design.

Educational Objectives

- Help students acquire a basic skill and knowledge of weaving, i.e., a basic knowledge of fibers and yarns, weaving processes, techniques and history.
- Help students develop an awareness and appreciation for weavings produced by past and contemporary craftsman.
- Help students acquire an awareness of the physical qualities and limitations of yarns and fibers used in weaving, i.e., an awareness of the textures, color, strengths and weights of various fibers and yarns.

Presentation

- Show color slides and films on basic weaving.
- Involve students in discussion of the historical approaches to weaving. Discuss traditional utilitarian uses compared to contemporary, aesthetic-decorative uses of weaving.
- Show various examples of woven textiles and various fibers (natural and man-made).
- Demonstrate weaving procedures: cardboard frame; burlap weaving, weaving into scrim; weaving on a wood frame.
- Stress importance of incorporating elements and principles of design into weaving (color, line, texture, form, space, rhythm and pattern).

Procedure

- Weaving on cardboard frame
  - cut and staple four strips of cardboard into rectangular frame.
  - cut slits in top and bottom of frame, approximately 1/2" intervals.
  - wrap yarn around slits for warp.
  - weave waft thread through warp.
- Weaving on a wood frame
  - construct simple wood frame.
  - nail brads into ends of frame - approximately 1/2" apart.
  - wrap yarn or cords around brad nails for warp.
  - weave weft threads through warp.

ART EXPERIENCES

COURSE EXPERIENCES

EXPERIENCE

Batik

- Wax resist printing or dyeing of designs on fabric.
- Students are to create a fabric design by batik dye process, on a cotton shirt or wall hanging.

Media and Materials

- For waxing
  - electric hotplate - standing on sheet of asbestos.
  - double boiler in which to place a number of tin cans.
  - table covered with newspaper; blocks of paraffin and beeswax.
  - tjanting: brushes, blocks and stampers.
  - wooden frame on which to pin cloth.
- For dyeing
  - plastic bowl, glass measure, rubber gloves, small bowls in which to mix dyes, plastic spoons, polythene sheet.

Educational Objectives

- Help students acquire a knowledge of batik (i.e., the origin, history, processes and trends).
- Help students acquire technical skill and proficiency in the production of batiks.
- Help students acquire a vocabulary of terms related to the batik process.
- Help students discover the possibilities for visual art expression and experimentation afforded them through the batik process.
- Instruct students to apply design principles to their batik to enhance the aesthetic qualities.

Presentation

- Show color slides, filmstrips, prints and examples of batik.
- Demonstrate the steps and stages of the batik dyeing process:
  (a) method of heating wax and applying to fabric
  (b) tjanting (producing fine lines, dots, circles and various surface textures)
  (c) dyeing the fabric
  (d) the removal of wax
- Stress dyeing from light to dark.

Procedure

- Have students produce a number of designs in watercolor and wax crayon (crayon resist).
- Cover waxing and dyeing areas with newspapers.
- String clothes line to hang and dry batiks.
- Designate area of room for removal of the wax (ironing area).

ART EXPERIENCES

COURSE EXPERIENCES

EXPERIENCE

Stitchery and Appliqué Textile Designs

- Student will design and create a decorative, non-objective, textile wall hanging by using stitchery and appliqué processes.

Media and Materials

- Large piece of undyed burlap stretched over rectangular or round wood frame.
- Various yarns (preferable course wool), threads and cords.
- Various sizes and colors of felt and fabrics.
- Cotton batting for stuffing relief appliqué shapes.
- Needles (various sizes) and scissors.

Educational Objectives

- Involve students in a brief historical study of stitchery and appliqué.
- Help students develop an awareness and appreciation for appliqué and stitchery works produced by contemporary craftsmen.
- Teach students to apply design elements and principles to textile design (specifically, line, texture, form, space, color, value, rhythm and pattern).
- Help students acquire technical skill in producing appliqué and stitchery works.
- Help students develop an awareness of the tactile qualities of various fabrics.

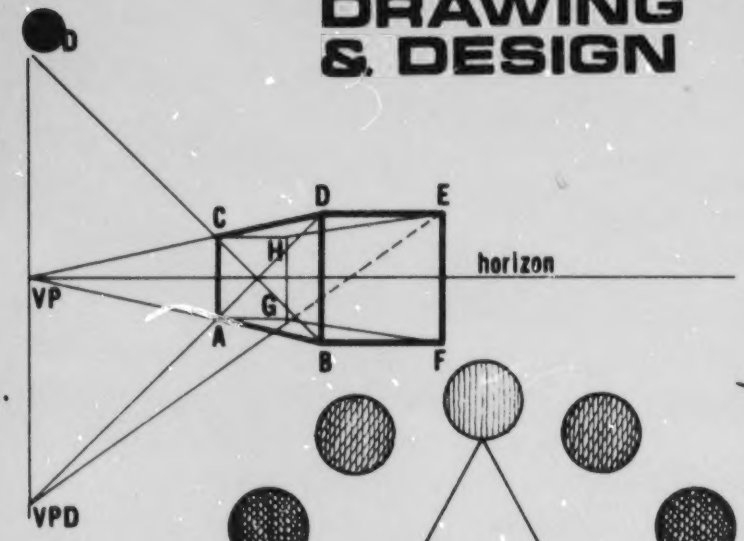
Presentation

- Show slides and filmstrips of stitchery and appliqué process and works.
- Show examples of former student works.
- Arrange guest demonstration by local craftsperson.
- Show and discuss various creative and innovative approaches to stitchery.
- Demonstrate various stitchery and appliqué techniques.
- Stress use of natural objects as inspiration for designs, such as: seed pods, plant leaves, thistles, milkweed pods, seashells, and pine cones.

Procedure

- Review basic stitches.
- Stretch burlap.
- Sketch design on burlap with marking pens and crayons.

DRAWING & DESIGN



PURPOSE OF THE PROGRAM

Drawing and Design is the basic art course in the high school art program. Students are given instruction in the use of design elements and drawing skills fundamental to all areas of art.

THE PROGRAM

- A study and training in the use of design elements fundamental to all fields of art: line, texture, pattern, shape, value and color.
- Introduction to and practice in the use of various rendering media: pencil, ink, charcoal, pastels, crayons, water color and tempera.
- Development of basic drawing skills: figure drawing, landscape, still life and perspective.
- A study and training in the use of color. Develop an understanding of the visual and psychological effects of color.

* Pre-Requisite for Painting
Crafts
Commercial Design
Printmaking
Sculpture

DRAWING AND DESIGN

COURSE OBJECTIVES

- Help students acquire knowledge of design elements and principles fundamental to all forms of art expression:
  Elements: color, line, texture, value, shape and space
  Principles: balance, repetition, emphasis, rhythm, contrast, unity and movement

- Help students develop an awareness of the elements and principles of design found in natural and man-made forms.

- Instruct students to apply principles of design to their works of art to enhance the aesthetic qualities.

- Lead students in study and practice in the use of color to achieve intended visual effects.

- Instruct students in mixing colors and values to achieve various modifications, e.g., study and studio practice in the properties of colors:
  Hue - primary, secondary tertiary (intermediate) colors
  Value - tints, shades, tones
  Intensity - saturation, de-saturation of colors

- Lead students in a study of various color systems, such as monochromatic, analogous, complementary, etc.

- Help students become aware of the visual and psychological effects of various combinations and intensities of colors.

- Help students acquire a vocabulary of terms related to the field of drawing.

- Help students develop their visual-motor skills through a series of drawing experiences, e.g., still life, figure and landscape drawing experiences.

- Help students develop skills in the use of various drawing and painting media, e.g., pencil, ink, charcoal, crayon, pastel, opaque and transparent watercolors.

- Provide students with a basic knowledge of figure-ground theory and its application to drawing and design.

- Help students acquire the ability to draw objects and scenes in perspective.

DRAWING AND DESIGN

COURSE OUTLINE

ALLOCATED TIME
Approx. 4 weeks

I. UNIT: ORGANIZATIONAL PRINCIPLES

A. Experience: Continuity - Non-Objective Composition
   1. repetition of shapes, pattern
   2. theme and variation, rhythm
   3. alternation, progression, movement, harmony of shapes

B. Experience: Equilibrium - Space Division - Composition
   1. symmetrical balance
   2. asymmetrical balance
   3. radial balance
   4. helical balance

C. Experience: Emphasis - Objective and Non-Objective Composition
   1. repetition with variation
   2. contrast - dominate and subordinate shapes

ALLOCATED TIME
Approx. 14 weeks

II. UNIT: ELEMENTS OF ART

A. Experience: Line - Contour Drawing - Figure Studies
   1. expressive qualities of line --- bold, subtle, dynamic, tranquil
   2. definition of form(s)

B. Experience: Shape - Repeat Pattern Composition
   1. positive - negative, figure -- ground relationships
   2. use of negative area to define or reinforce positive or figurative shapes

C. Experience: Texture - Textural Effects In Drawing
   1. cross hatching
   2. directional line
   3. controlled scribbling
   4. frottage (rubbings)

D. Experience: Value - Still-Life Drawing
   1. graduated values in rendering
   2. creating the illusion of volume, depth, space
   3. contrasting values -- juxtaposition of lights and darks

E. Experience: Space - Collage - Rendering
1. monocular cues -- size, position, clarity
2. arrangement of magazine images to create illusion of deep space
3. use of linear and aerial perspective in drawing

F. Experience: Scale (size) - Advertising Design
1. domination and subordination (large is more important than small)
2. emphasis of product, objects, or idea through scale (size)

G. Experience: Color - Physical Properties
Non-Objective and Objective Compositions
1. hues
   a. primary
   b. secondary
   c. tertiary
   d. intermediate hues
2. value
   a. tints
   b. shades
   c. tones
   d. neutrals
3. intensity
   a. desaturated hues
   b. neutralized color
4. color systems
   a. warm and cool
   b. monochromatic
   c. analogous
   d. complementary
   e. slit-complementary
5. color symbolism
   a. cultural influences
   b. psychological associations
6. local and aesthetic color

DRAWING AND DESIGN

COURSE EXPERIENCES

EXPERIENCE

Design Principles Of:
Rhythm and Movement,
Repetition and Variation

- Project -- students will create a design utilizing the design principles of repetition, variation, movement and rhythm.
- Subject -- organic, non-objective shapes and lines.
- Incorporate multiple imagery and overlapping transparent shapes in design.
- Incorporate rhythmic patterns of changing sizes, shapes, positions, values, etc., in design.

Media and Materials

- India ink, pens and brushes, pencils, (preliminary sketches), newsprint (preliminary work), white drawing paper, 12"x18" or suitable size.

Educational Objectives

- Develop an awareness of graphic rhythm and movement through the use of repetition and variation.
- Develop an awareness of positive and negative shape relationships -- figure ground integration.
- Develop an awareness of repetition and variation, rhythm and movement in natural and man-made forms.
- Develop an awareness of graphic unity through the use of repetition and variation, rhythm and movement.
- Learn to utilize the design principles of repetition, rhythm and movement to increase the visual interest of a work.

Presentation

- Show and discuss repetition and variations, rhythm and movement in nature. Examine the structure of trees, leaves, flowers, stripes of a zebra, rolling ranges of mountains and valleys, etc.
- Show and discuss rhythm and movement in architecture, sculpture, paintings, etc.
- Lead a discussion of the design principle of repetition and variation -- rhythmic patterns created by varying sizes, colors, lines, values, shapes, position or interval between shapes, etc.
- Discuss graphic unity in terms of repetition and variation -- how regular rhythmic occurrences contributed to order and stability.

Procedure

- Develop series of preliminary rough pencil sketches on newsprint.
- Demonstrate the use of India ink washes for value contrast (variations).
- Final design to utilize pen, brush and wash.
- Each student is responsible for obtaining material and clean-up.

Self-Evaluation

- Display all student work and conduct a class critique.

DRAWING AND DESIGN

COURSE EXPERIENCES

EXPERIENCE

Equilibrium

- Non-objective or objective design illustrating one of the following types of balance: (1) symmetry; (2) asymmetry; (3) radial.
- Students may incorporate man-made or natural forms in their design.
- Multiple imagery may be incorporated in the design.
- Students will modify, alter or distort objective subject matter; e.g., abstraction.

Media and Materials

- Newsprint (for preliminary sketches), tempera, white drawing paper, (12"x18" or suitable size), rulers, irregular curves (if available), compasses (if available).

Educational Objectives

- Develop an awareness of the various type of balance in man-made and natural forms; e.g., French horn, sea shells, ram's horn, spoked wheels, etc.
- Develop an awareness of the moods or ideas evoked by various types of balance, such as:
  (1) symmetry - formality, rigid, composed.
  (2) asymmetry - informality, dynamic, spirited.
  (3) radial - stability, secure, orderly.
- Encourage students to employ balance in their designs to enhance the visual qualities of the works.

Presentation

- Show and discuss examples of symmetry, asymmetry and radial balance in graphic design, drawing, painting, sculpture, architecture, urban planning, etc.
- Direct students attention to balance and unity as they exist in our natural and man-made world.
- Discuss balance in terms of unity, balance achieved by contrast, pattern, emphasis, movement and rhythm.

Procedure

- Students will develop sketches and color roughs before selecting final design.
- Experiment with monochromatic, analogous and complementary color systems.
- Finished work may be matted (demonstrate matting).
- Each student is responsible for obtaining their own materials and clean-up.

Self-Evaluation

- Lead class critique of finished designs.

DRAWING AND DESIGN

COURSE EXPERIENCES

EXPERIENCE

Photo Space Collage

- Collage - the arrangement of magazine images to create the illusion of space within the framework of a landscape, cityscape or seascape.
- Magazine photos of people, man-made objects, portions and objects of the natural environment, etc.
- Use of copy and type to create silhouette images to suggest distant and blurred objects.

Media and Materials

- Magazines - pictures and pages of type, rubber cement, white drawing paper (12"x18") or (18"x24"), tracing paper, scissors and exacto knife.

Educational Objectives

- Provide students with experience in the use of the monocular cues -- size, position and clarity.
- Develop students knowledge of aerial perspective and linear perspective.
- Provide students with experience in the collage techniques.
- Provide students with experience in creating visual order and unity by use of overlap, proximity, continuity of edge and closure.

Presentation

- Discuss and show examples of aerial and linear perspective.
- Discuss and show examples of the use of size, position and clarity.
- Introduce the concepts of visual order and unity by means of overlap, proximity, continuity of edge and closure.
- Discuss and demonstrate the collage technique.
- Discuss and show examples from Design In Photo Collage, by Harold Stevens (available in Art Department library)
- Discuss and show the use of photo images which have been modified and assembled to create unique textural, visual and spatial effects (e.g., photo images of "feathers functioning as a strange foreground undergrowth, and the backs of a herd of elephants used to suggest a distant group of rolling hills.") Design In Photo Collage, by Harold Stevens

Procedure

- The students are to create a landscape, seascape or cityscape, using photo and magazine pictures and type.
- Magazines and photos are supplied by the students.
- All materials are placed on the work table and obtained by the students as needed.

DRAWING AND DESIGN

COURSE EXPERIENCES

EXPERIENCE

Aerial and Linear Perspective

- Environment within and around the school may be used as a source of subject for linear perspective drawing -- school hallways, stairwells, classrooms, grounds and neighborhood.

Media and Materials

- Pastels, manila paper (18"x24"), drawing boards, masking tape, rulers, pencils.

Educational Objectives

- Help the students develop an awareness of aerial and linear perspective.
- Stress the importance of space, value contrast, size, position and clarity in rendering objects in depth.
- Develop skill in using pastels and in the blending of color.
- Further develop the students visual awareness of aerial and linear perspective through the rendering of a series of perspective drawings.

Presentation

- Discuss and demonstrate the use of linear and aerial perspective.
- Using an overhead projector and transparencies, have the class practice one and two point perspective. Stress use of vanishing point(s).
- Show the class various aerial and linear perspective renderings.

Procedure

- The students are to tape their manila paper onto their drawing boards.
- The students all go out as a class to a designated area in or around the school.
- Using their knowledge of linear perspective, the students are to sketch chosen scene. They will then color their sketch with pastels. Students are to indicate atmospheric or aerial color change.
- The drawings are done with realistic color representation and imagery.

DRAWING AND DESIGN

COURSE EXPERIENCES

EXPERIENCE

Color Wheel Composition

- An original design employing all the colors mixed from the primary colors.
- Create an asymmetrical composition of twelve similar shapes varied in size within a circular format.
- Utilize variation and progression of size to create visual interest and unity.
- Maintain traditional order of colors within the circular format.

Media and Materials

- Tempera paints (primaries: red, yellow, blue), brushes, pencils, newsprint, white drawing paper (18"x18"), paint mixing trays.

Educational Objectives

- Provide students experience in mixing secondary and tertiary colors from the primary colors.
- Provide students with knowledge of color perception theory.
- Provide students with knowledge of color relationships -- analogous, complementary, warm and cool.
- Develop an awareness of design principles -- unity, variation, transition, progression, rhythm, etc.

Presentation

- Discuss color perception theory and the color spectrum -- how color is derived from light.
- Discuss the properties of color -- hue, value and intensity.
- Show and discuss the color wheel -- primary, secondary, tertiary colors, color relationships.
- Demonstrate mixing of primary colors to attain secondaries, tertiaries, intermediates.
- Show and discuss examples of non-objective asymmetrical compositions.
- Discuss appropriate design principles and elements -- variation, transition, progression, rhythm, line, and shape.
- Discuss and review color terminology during preliminary sketches and color roughs.
- Assist students in selection of final color wheel design.

Self-Evaluation

- Conduct a class critique after projects are completed.
- Discuss strong and weak aspects of each student's work, if possible.

Follow-Up Lesson

- Follow-up lessons involving the properties of color, hue, value and intensity.
- Objective or non-objective lessons may be presented.

DRAWING AND DESIGN

COURSE EXPERIENCES

EXPERIENCE

Warm and Cool Landscape Design (Hard-Edge)

- Create a landscape design, composed of abstract or stylized symbols of man-made objects and the natural landscape.
- Use distortion, exaggeration to create an interesting, stylized composition or fantasy environment.
- Utilize warm and/or cool color combination for a seasonal landscape design; i.e., colors that are prevalent and associated with the seasons (spring, summer, fall or winter) depicted in the composition. Examples: gray, white, black, blue - winter; yellow, green, blue - spring; yellow, green, orange - summer; orange, brown, red, yellow - fall.

Media and Materials

- Tempera paint, brushes, pencils, erasers, white drawing paper, 12"x18," newsprint (for sketching).

Educational Objectives

- Develop students visual knowledge of the forms and details of their environment.
- Develop students knowledge of illusionistic space through use of warm and cool colors -- warm colors advance, cool colors recede.
- Assist students to effectively use distortion and exaggeration for emphasis and visual interest.
- Develop an awareness of the psychological and symbolic associations of color (warm and cool).
- Assist students in developing skills for composing stylized and abstract compositions.

Presentation

- Lead students in a discussion of the psychological and symbolic association of colors. Color has the ability to establish moods and represent symbols, ideas, and personal emotions.
- Show and discuss slides of landscape compositions which use color (warm and cools) as a means of suggesting moods, emotions, or personal feelings.
- Show and discuss slides of paintings in which color is used to give depth to a pictorial surface, backward and forward movement of warm and cool colors.

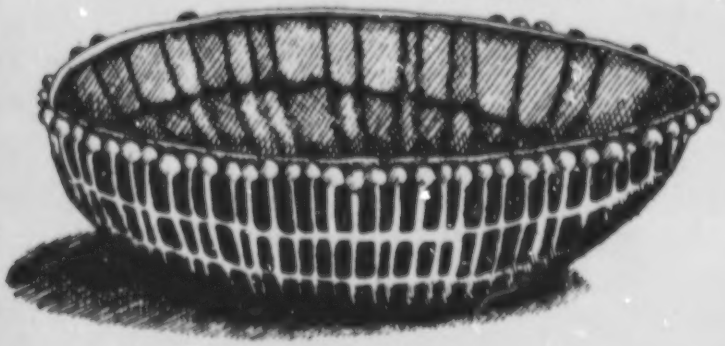
Procedure

- Students are to obtain materials on an individual basis. Place materials on a large table easily accessible to students.
- Demonstrate proper cleaning and care of brushes and paints.
- Allow ten minutes for clean-up activity.

Self-Evaluation

- Conduct a class critique after projects are completed.
- Discuss strong and weak aspects of each student's work, if possible.

CRAFTS



PURPOSE OF THE PROGRAM

The Crafts Program provides the student the opportunity to develop an awareness of the qualities and limitations of three-dimensional materials including: wood, metal, clay and textiles. Students are provided the opportunity to explore the possibilities of creating three-dimensional works of art with various materials.

THE PROGRAM

. Jewelry - Pewter casting
Handwrought jewelry - soldering and annealing of pewter and silver.
Ceramic and wood

. Textiles - Batik
Weaving
Macrame
Stitchery

. Copper Enameling

* Pre-Requisite - Drawing & Design

CRAFTS COURSE

COURSE OBJECTIVES

- Lead students in a brief historical study of craft items produced by various cultures.
- Help students develop an awareness of and appreciation for craft items produced by past and contemporary craftsmen.
- Help students develop an understanding of how the craftsman improves our quality of life through the production of visually pleasing, utilitarian items.
- Help students acquire a vocabulary of terms related to the production of craft items.
- Teach students to apply principles of design to craft items to enhance their aesthetic qualities.
- Help students acquire a knowledge of the inherent physical qualities and limitations of the materials used in the production of craft items.
- Help students learn how to use materials to their best advantage to produce aesthetically pleasing craft items.
- Involve students in sequential craft experiences to acquire technical skills and proficiency in the production of craft items.
- Encourage students to use their environment as a source of motivation for creating craft items.
- Help students acquire an understanding of the utilitarian nature of crafts.
- Provide students the opportunity to gain a sense of achievement from producing well-designed craft items.

CRAFTS

COURSE OUTLINE

I. UNIT: TEXTILES — ALLOCATED TIME**
Unit of instruction: approximately 6 weeks or one grading period.

A. Experience: Weaving — 4 or 5 weeks
1. string the warp
2. weave the pattern
3. tuffing, chaining, twining and warping
4. take the weaving off the loom and finish

B. Experience: Batik — 4 or 5 weeks
1. use various waxes to create different effects
2. overlap of color; techniques and effects
3. ironing out the batik to reveal the design
4. finishing -- stuffing, mounting or hanging

C. Experience: Macramé — 3 or 4 weeks
1. practicing the various knots
2. actual execution of planned design
3. finishing off of work

D. Experience: Appliqué and Stitchery — 4 or 5 weeks
1. practicing stitches
2. cutting and pinning various materials together
3. stitching of the design

E. Experience: Rug Hooking/Latching — 6 or 7 weeks
1. transfer design to the backing
2. cutting of yarn into various lengths
3. hooking of the design
4. finishing the edges of the rug

F. Experience: Tie Bleach and Tie Dye — 2 or 3 weeks
1. choosing the color of materials
2. tying material various ways to create the design
3. untying and ironing finished work

II. UNIT: JEWELRY — ALLOCATED TIME:
Unit of instruction: approximately 6 weeks or one grading period

A. Experience: Casting — 5 weeks
1. selection of pewter, silver, or aluminum as the medium
2. making a wax mold of design
3. casting the piece in a plaster mold
4. finishing the piece

B. Experience: Appliqué — 6 weeks
1. selection of the metal
2. cutting and forming the piece
3. soldering
4. finishing and buffing

ALLOCATED TIME:

C. Experience: Enameling — 6 weeks
   1. cutting and forming the copper or silver
   2. wet packing the enamel
   3. stoning and buffing

D. Experience: A Combination of Materials
   Wood, Plastic, Clay, Stone and Metal — 2 weeks
   1. selecting combination of materials
   2. making the individual pieces
   3. incorporate various materials into work

ALLOCATED TIME:

III. UNIT: ENAMELING — Unit of instruction: approximately 6 weeks or one grading period

A. Experience: Cloisonné — 4 weeks
   1. cutting and fluxing the copper
   2. bending the wires to fit the design
   3. adhering the wires to the surface of the copper
   4. wet packing and stoning the work

B. Experience: Stencil — 2 weeks
   1. fluxing of the copper
   2. cutting the stencils for the design
   3. applying enamel to stenciled copper

C. Experience: Fyre Scale — 3 weeks
   1. place flux on copper where there is no fyre scale
   2. place enamels on the fluxed areas
   3. mount the work

D. Experience: Shaping the Metal — 4 weeks
   1. cutting of the shape
   2. bending and forming -- forging, chasing and punching the metal to create shape
   3. enameling the work with transparents

E. Experience: Foil — 3 weeks
   1. flux the copper
   2. place foil on fluxed copper
   3. place pin holes in the foil
   4. apply transparent enamel over the foil

F. Experience: Scrafitto — 2 weeks
   1. enamel copper with flux
   2. place solid color over area to be scrafittoed
   3. cover the solid area with contrasting color and scratch to the color below

** CRAFTS students will not necessarily be involved in all listed experiences. Allocated time is for each student who chooses the experience within unit of instruction.

CRAFTS

COURSE EXPERIENCES

EXPERIENCE

Weaving

An esthetic weaving using the values of one color.

Media and Materials

Yarns of all kinds in one color, with different values and many textures. A loom, cardboard, cotton, stockings, plastic bags.

Educational Objectives

- Help students develop an awareness and appreciation for weavings of American Indian and Danish weavers.
- Involve students in learning about different techniques of weaving.
- Teach students about variation of texture in relationship to the yarns.

Presentation

- Show slides and examples from "Beyond the Craft: the Art of Fabric."
- Demonstrate tuffing, warping, different weaves.
- Discuss vocabulary words that relate to weaving.
- Take a trip to a weaver's workshop in Peninsula.
- Present a background history of weaving.

Procedure

- Students will make a sketch, with colors and textures indicated in drawing.
- Actual involvement with materials. (Distribute looms and collect money for yarns immediately after sketching).
- Hang, stuff or stitch finished weaving.
- Organization of the classroom should be as follows:
  a. Each student has an assigned seat.
  b. All looms will be stacked in a designated area within the room.
  c. Yarn and other individual materials will be placed in an assigned drawer.

Evaluation

- All art work will be displayed in the school so that students can receive feedback from faculty and students. This will help them to develop a better self-concept and promote more enthusiasm for their work.

CRAFTS

COURSE EXPERIENCES

EXPERIENCE

A Batik

Two geometric forms will be used in a repeat pattern.

Media and Materials

Wax, dye, cloth, brushes, tjenting tools, newspaper.

Educational Objectives

- Teach students the practical use of textiles.
- Involve students in the techniques of batik.
- Lead students in the study of textiles of different cultures so that they will have a greater appreciation for fabrics.
- Help students apply elements of color, repetition and shape to textile design.

Presentation

- Show students examples of how textiles are used in their own environment.
- Using slides and film strips on Africa and Finland, point out design factors that relate to color and shape.
- Demonstrate process of batik.
- Discuss vocabulary sheet with specific batik.

Procedure

- Student will sketch his own idea.
- Set up tables with dyes and wax so students may begin process.
- Warn students that wax must penetrate the material.
- Explain the reason that the colors must go from light to dark.
- Set up an area with a rope and newspaper so that students may hang wet batik to dry.
- After waxing and dying are complete, set up a table where the students may iron out their batik.
- Have students matt or hang finished batik.

Evaluation

- A critique will be held when all students have completed their work. This will encourage them to use their vocabulary in the form of positive criticism. It will also give them an opportunity to evaluate other students' work.

CRAFTS

COURSE EXPERIENCES

EXPERIENCE

Pewter Cast Pendant

Motivation for design -- natural formation

Media and Materials

Wax, cardboard, screen, dental tools, plaster, files, kiln, emery paper, buffing wheel, rouge.

Educational Objectives

- Involve students in the technical skills of making a pewter pendant.
- Lead students in an understanding of how nature can be used as a source for design.
- Help students acquire an understanding of the vocabulary involved in pewter casting.

Presentation

- Students will see slides and examples of finely crafted pewter pieces.
- Pass out ditto with the casting process outlined.
- Go over the steps on the information sheet, demonstrating steps where necessary.

Procedure

- Students will sketch their idea.
- Students will make a wax mold.
- Students will make a cardboard container and cast their wax mold.
- Work will be finished by filing, sanding and buffing.

Self-Evaluation

- A critique will follow when all the pieces are complete.

CRAFTS

COURSE EXPERIENCES

EXPERIENCE

Appliqued Silver Ring

Subject for jewelry design -- animal form

Media and Materials

Silver, tape, scribes, jewelers saw and blades, bench pin, "C" clamp, files, emery paper, borax, toothbrush, pickle, solder flux, torch, hammer (wooden, leather and metal), ring mandrel, buffer, roughes (three kinds), two kinds of buffing wheels, oxide (liver of sulfer), ammonia.

Educational Objectives

- Help students to acquire an understanding of the utilitarian and aesthetic nature of a silver ring.
- Involve students in a sequential jewelry experience to acquire technical skills in producing a silver ring.
- Help students learn how to use the jewelry equipment to produce a finely crafted ring.
- Teach students to apply elements of design to a silver ring.

Presentation

- Show examples of silver appliqued rings, professional examples as well as student examples.
- Pass out ditto sheet that includes jewelry terms. As terms are discussed have students examine each piece of equipment.
- Demonstrate each step of silver applique.
- Discussion on how the shapes of an animal can be incorporated into a design for a silver appliqued ring.

Procedure

- Collect money for silver.
- Students will sketch a design for their ring.
- Transfer their design to the silver and cut out the shapes.
- Solder their pieces together.
- After soldering the students will sand, file and buff their work.

Self-Evaluation

- A critique will be held among students to discuss craftsmanship and technique.

CRAFTS

COURSE EXPERIENCES

EXPERIENCE

Cloisenne Enamel

Humen or animal eyes will be used for solving the problem of design.

Media and Materials

Cloisonne, copper, flux, klyre fyre, transparent and opaque enamels, sealex, kiln, toothpicks and stones.

Educational Objectives

- Help students learn how to become skillful with copper enameling materials.
- Encourage students to raise the quality of their work by exposure to professional examples.
- Help students to understand how they can borrow design concepts from nature.

Presentation

- Show students slides of professional examples of copper enameling.
- Demonstrate technique of cloisonne and copper enameling.
- Distribute list of vocabulary words so that students can discuss their work in an intelligent manner.

Procedure

- Students will sketch ideas related to the eye, making sure design fits the shape of the copper.
- Discuss safety rules in the use of the enameling kiln.
- Flux both sides of the copper shape.
- Form silver wire.
- Adhere wires to copper form.
- Wet pack color into wire cells.
- Stone piece and mount the shape on chosen surface.

Evaluation

- A discussion will follow the completed work. This will give students an opportunity to discuss the pros and cons of their work and others. After the critique, an opportunity for self-evaluation will follow in a written form.

CRAFTS

COURSE EXPERIENCES

EXPERIENCE

Stuffed, Stitched, Painted Tie

Subject for stuffed, painted tie -- some person seen in the environment each day.

Media and Materials

An old plain tie, felt, fabric, old stockings, thread, sewing machine, glue, acrylic paint.

Educational Objectives

- Help students acquire an understanding of the difference between utilitarian and aesthetic textiles.
- Encourage students to develop a sense of humor in their work.
- Involve students in the techniques of stitching, and applique.
- Encourage students to use individuals in their environment as a source for their works of art.

Presentation

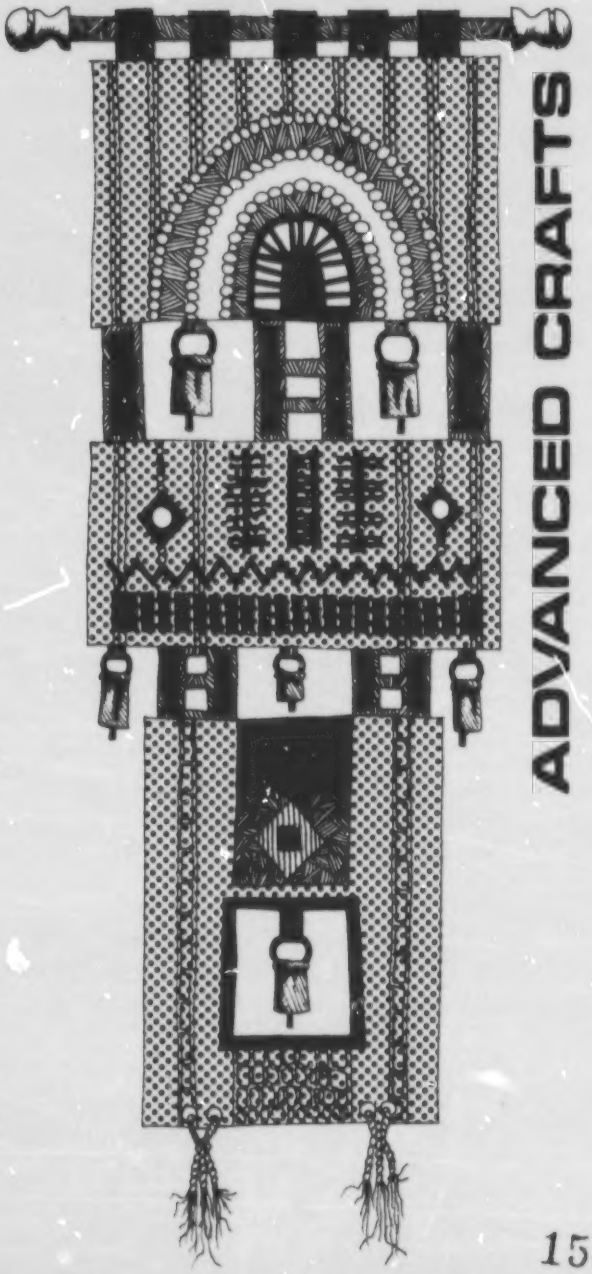
- Show examples of artists that work with stitching and applique.
- Demonstrate the sewing machine, stuffing old stockings and applique.
- Discuss making different types of people in society into humerous figures that can be stitched to a plain tie.
- Explain how the colors in the figure must relate to the color of the tie.

Procedure

- Students will bring in a plain colored tie.
- Students will make a sketch of the figure they plan to stitch, paint and applique.
- Materials needed to execute the actual work will be brought in by students.
- Materials will be kept in a grocery bag in a designated area.
- The sewing machine will be demonstrated and a discussion held regarding courteous and respectful behavior in sharing the machine.
- Attach figure to the tie.

Evaulation

- Each student will describe in writing, the kind of person represented in the finished tie.



ADVANCED CRAFTS

PURPOSE OF THE PROGRAM

In this area the student is given an opportunity to develop a more personal approach to craft problems. The student is the determining factor in the selection and interpretation of subject matter and in the media to be used.

Each craft material to a large degree determines the nature of the finished product. The elements of good design and good workmanship require the student to become familiar with craft materials and to explore their limitations and possibilities. Textiles, jewelry, mosaics and enameling are areas that can be explored in-depth by the student.

THE PROGRAM

- Jewelry - Recent directions in contemporary jewelry - trends, techniques and history.

  In-depth study of processes - soldering, forming and casting.

  Combined media techniques - wood, metal, stones and enamel forms.

  Use of precious and semi-precious metals and stones (optional).

- Textiles - Innovative combined techniques of applique, stitchery, weaving and macramé.

  2 and 3-D forms in textile constructions and wall hangings.

  "Off the loom" weaving and construction techniques.

  In-depth study of batik techniques techniques, past and present.

- Copper Enameling - Cloisonné, champlevé, plique a jour, etc.

- Mosaics - Innovative techniques combining ceramic tesserae and found materials - pebbles, stones, bark, wood, glass.

* Pre-Requisite: Drawing - Design
Art Appreciation
Crafts

ADVANCED CRAFTS

COURSE OBJECTIVES

- Provide students the opportunity to continue their development in crafts, i.e., further develop individual style, technical skill and proficiency in crafts.
- Involve students in in-depth experience in an area of the crafts selected by the student, i.e., advanced study and practice in jewelry making, metal enameling or textiles.
- Encourage students to independently choose their craft experiences and to execute their subject and design in their own unique style.
- Help students acquire and demonstrate a mastery of the craft processes in the execution of craft works.
- Help students further develop their knowledge of and appreciation for the craft works produced by past and contemporary craftsmen.

ADVANCED CRAFTS

COURSE OUTLINE

I. UNIT: JEWELRY — ALLOCATED TIME: 4 to 5 weeks

A. Experience: Appliqué
1. Selection of metal
2. Cutting and forming the piece
3. Soldering one metal onto another
4. Finishing and buffing

B. Experience: Forming and Forging — 2 to 3 weeks
1. Annealing metal
2. Changing the character or shape of the metal by hammering
3. Finishing and buffing

C. Experience: Construction — 4 to 6 weeks
1. Designing a hollow form
2. Cutting metal for a three-dimensional form
3. Soldering with more than one solder
4. Finishing and buffing

D. Experience: Casting — 4 to 6 weeks
1. Selection of pewter or silver
2. Making a wax mold of design
3. Casting in a plaster mold
4. Finishing the piece

E. Experience: Setting A Stone — 4 to 5 weeks
1. Designing a piece for the shape of a stone
2. Fabricating the piece out of metal
3. Mounting the stone with prongs, bezel, wire or inlay

II. UNIT: ENAMELING — ALLOCATED TIME

A. Experience: Basse-Taille — 3 to 5 weeks
1. Etching or engraving metal
2. Cutting and forming the piece
3. Counter enameling the back
4. Applying a light transparent enamel over the etched surface

ALLOCATED TIME

B. Experience: Champlevé — 4 to 6 weeks
   1. Cutting and forming two pieces of metal
   2. Piercing top layer of metal
   3. Soldering top layer to bottom layer with "it" solder
   4. Inlaying wet enamels into recessed areas

C. Experience: Plique-A-Jour — 3 to 5 weeks
   1. Bending cloissoné wire to fit the design
   2. Soldering wire with "it" solder
   3. Wet packing enamels on mica
   4. Stoning the work

D. Experience: Repoussé and Chasing — 3 to 4 weeks
   1. Working the metal from the back and front sides
   2. Using chasing tools and pitch bowl
   3. Enameling with transparent enamels

E. Experience: Limoges
   1. Washing and grinding enamels
   2. Mixing enamels with water or oil
   3. Painting with enamels on a pre-fired base coat of enamel

F. Experience: Grisaille — 4 to 6 weeks
   1. Using a mortar and pestle for grinding enamels
   2. Mixing enamels with oil
   3. Building up values for depth
   4. Painting a monochromatic design on a base coat of enamel

NOTE: Great skill in drawing is required for this activity.

G. Experience: Cloisonné — 4 to 6 weeks
   1. Cutting and forming the copper
   2. Bending the wires to fit the design
   3. Adhering the wires to the surface of the copper
   4. Wet packing and stoning the work

NOTE: Crafts students will not necessarily be involved in all listed experiences. Allocated time is for each student who chooses the experience within unit of instruction.

ADVANCED CRAFTS

COURSE EXPERIENCES

EXPERIENCE

Hollow Jewelry Construction - Contemporary

. Jewelry - ring, pill box, cigarette case.

Media and Materials

. Torches, solder (medium/hard), annealing pan, binding wire, flux, straight pins, asbestos blocks, pickle, tension tweezers, metal (usually sterling silver), buffing wheels, files, emery paper, cleanser, steel wool, yellow ochre, v-block and c-clamp, tripoli, rouge, ring holder, jeweler's saw, frame and blades.

Educational Objectives

. Provide instruction and assist students in designing and constructing a suitable hollow jewelry form. Stress the functional importance of mass eithout weight.
. Encourage students to apply design principles to the jewelry construction to enhance the aesthetic qualities of the piece.
. Help students further develop their individual style, technical skill and proficiency in metalsmithing.

Presentation

. Slides of work by former students will be shown.
. Show examples from "Craft Horizon Magazine."
. Books on jewelry.
. Instructions and Demonstrations on the following processes:
  - How to solder at a 90° angle.
  - How to construct piece without seams showing.
  - How to use straight pins.
  - How to use yellow ochre.
. Filing, buffing polishing and finishing the piece.

Procedure

. Jewelry supplies in the tool cabinet.
. Torches and annealing pans on the work bench.
. Buffing wheels and flexible shaft.
. Each student has a clean-up assignment to be done during the 10 minutes before the close of the period.
. Two students are assigned to handle blades, files, solder, emery paper.

ADVANCED CRAFTS

COURSE EXPERIENCES

EXPERIENCE

Setting A Stone - Contemporary
. Jewelry - ring, pendant, bracelet.

Media and Materials
. Stone, metal (sterling silver, brass, copper, nu-gold), medium solder, flux.
. Torches, annealing pan, asbestos blocks, pickle, buffing wheels, files, emery paper, cleanser, steel wool, burnisher, flexible shaft and accesory kit, tripoli and rouge, saw frame and blades, v-block and c-clamp.

Educational Objectives
. Design a piece of jewelry around a stone which will enhance the beauty of the stone.
. Assist student in selection of stone and the metal with which the student will work.
. Assist the student in forming a bezel, wire or prong mounting.
. Develop skill in soldering, buffing, polishing and burnishing.

Presentation
. Color slides of jewelry work by professional artists and former students.
. Show and discuss examples from "Crafts Horizon Magazine."
. Provide books on jewelry.
. Discuss and demonstrate the techniques on mounting a stone:
  - The Bezel Technique
  - The Wire Technique
  - The Prong Technique
. Assist students in selecting a suitable mount.

Procedure
. Jewelry supplies in the tool cabinet.
. Torches and annealing pans on the work bench.
. Buffing wheels and flexible shaft.
. Two students are assigned the task of caring for the blades, files, solder, emery paper
. Two students are assigned the task of clean-up during last 10 minutes of period.

ADVANCED CRAFTS

COURSE EXPERIENCES

EXPERIENCE

Basse-Taille (Acid Etched)

- Plaque, bowl, top for a box.
- Jewelry: (a) brooch; (b) bracelet; (c) pendant; (d) earrings.

Media and Materials

- Scribes, cleanser, scalex, klyre-fyre, nail polish.
- Transparent enamels; enameling kiln.
- Enameling supplies: (a) rack; (b) trivets; (c) enameling fork; (d) magazines paper; (e) sifters.
- Copper, nitric acid, measuring cup, pyrex pans, acid sink, asphaltum, brushes, paint reducer.

Educational Objectives

- Provide students instruction in the technique of etched design overlaid with transparent colored enamel.
- Encourage students to combine two jewelry techniques into one project.
- Help students acquire knowledge and develop skills in the basse-taille technique.

Presentation

- Review basic techniques of etching and enameling.
- Show color slides of basse-taille work by former students.
- Reference books: "The Enamelist" by Bates; "Enameling On Metal" by Utrecht.
- Warm color transparent enamels are preferred for use on copper and fired at 1500° for transparency.
- Provide instruction and demonstrations on basse-taille enameling technique in which transparent enamels are fused over a background carved or etched in low relief.

Procedure

- Enameling supplies by the kiln.
- Students help themselves to the materials they need.
- Enamels on the cart.
- Equipment for acid sink.
- Designs and metal are the responsibility of the individual student.
- Each student is given a clean-up assignment 10 minutes before period ends.

ADVANCED CRAFTS

COURSE EXPERIENCES

EXPERIENCE

Champlevé - Modern or Traditional

- Plaque, lid for a box, jewelry: (a) ring; (b) bracelet; (c) brooch; (d) pendant.

Media and Materials

- Enamels, enameling kiln, enameling supplies: (a) rack; (b) trivets; (c) enameling fork; (e) sifters.
- Copper, small flasks, pen holders; pens, newsprint, tracing paper; Elmer's glue; "it" solder, steel wool, cleanser, klyre-fyre, Scotch stone; scalex.

Educational Objectives

- Help student acquire a knowledge and technical skill in the champlevé enameling technique.
- Encourage students to employ and combine previously acquired jewelry skills and techniques with champlevé to create a visually pleasing jewelry design.
- Assist students with forming the metal for added interest.
- Provide students with an awareness of the Celtic origin of champlevé.
- Develop contemporary designs in the ancient metal enameling process of champlevé.
- Provide students instruction and practical experience in "it" soldering.

Presentation

- Color slides of champlevé work by former students.
- Reference books: "The Enamelist" by Bates; "Enameling On Metal" by Utract.
- Examples from "Craft Horizons Magazine."
- Instruction and demonstrations of the following processes:
  - Piercing; appliquing with "it" solder; forming; washing enamels; wet packing; time and control.
- Vocabulary: Champlevé - enameling technique in which enamel is fused into the incised or hollow areas of a metal base.

Procedure

- Students help themselves to the materials they need.
- Enamel supplies by the kiln.
- Enamels on the cart.
- Design - copper - flasks, are the responsibility of the individual student.
- Each student is given a clean-up assignment which is allowed 10 minutes before close of period.

ADVANCED CRAFTS

COURSE EXPERIENCES

EXPERIENCE

Plique-A-Jour - Modern or Traditional

. Jewelry: Earrings; Pendant.

Media and Materials

. Enamels, enameling kiln, enameling supplies: (a) rack; (b) enameling fork; (c) mica; (d) klyre-fyre; (f) Scotch stone.
. Cloison, tweezers, small flasks, pen holders, pens, newsprint, "it" solder.

Educational Objectives

. Help students acquire a knowledge and technical skill in the plique-á-jour enameling technique.
. Help students become aware of the numerous exciting possibilities for jewelry designs with the plique-á-jour technique.
. Involve students in washing enamels and wet packing.
. Introduce students to variations in the plique-á-jour technique: (1) piercing copper; (2) piercing fine silver; (3) cloison.
. Provide students instruction and experience in "it" soldering cloisonné.

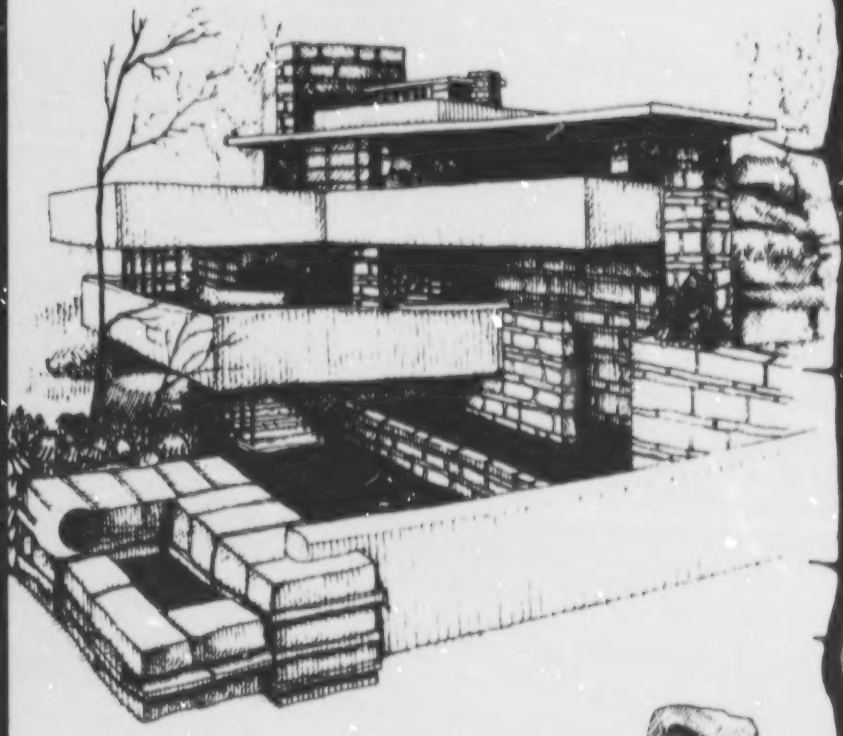
Presentation

. Color slides of plique-á-jour work by former students and professional artsits.
. References books: "The Enamelist" by Bates; "Enameling On Metal" by Utract.
. Examples from "Craft Horizons Magazine."
. Instructions and demonstrations on the following processes: (1) bending cloison; (2) soldering cloison with "it" solder; (3) washing enamels; (4) wet packing cloison on mica; (5) firing (time and temperature) (6) stoning work.
. Vocabulary: Plique-á-jour - similar to a membrane (plique) stretched in such a way that the light day (á-jour) may pass through.

Procedure

. Students help themselves to the materials they need.
. Enamel supplies by the kiln.
. Enamels on the cart.
. Designs, cloison, flasks are the responsibility of the individual student.
. Each student has his own clean-up assignment, which is allowed ten minutes before the close of the period.

ART APPRECIATION



PURPOSE OF THE PROGRAM

This course should lead the student to a clearer understanding of the significance of art in society and enhance his or her ability to appreciate and evaluate works of art.

Great emphasis should be placed upon group discussion of art and its relation to the individual, the home, the community and our various institutions. Comparisons and analysis of various art forms should develop the student's perceptual awareness of the elements of design in all natural and man-made objects. Students should be involved in objective analysis of the influence of the social, religious, economic and geographic conditions upon the creation of works of art of past and present cultures.

Extensive use of films, filmstrips, prints, recordings and slides should be incorporated into the instruction of this course.

THE PROGRAM

- Develop a visual and aesthetic awareness of our natural and man-made environment.
- Develop aesthetic preference. Enhance the student's ability to evaluate, select and enjoy works of art and consumer items.
- Develop an understanding and appreciation of artistic achievements of past and present cultures through comparitive study and discussion.
- Develop a general understanding of the main areas of art, such as: architecture, drawing and painting, printmaking, crafts, sculpture and industrial design.
- Provide opportunity for experimentation and creative expression in some of the areas of art.

* No Pre-Requisite

ART APPRECIATION

COURSE OBJECTIVES

- Involve students in a brief historical study of the art forms of various cultures to acquire a knowledge of and appreciation for the achievements of past and present cultures in art.
- help students acquire a general knowledge and appreciation for works produced by past and contemporary artists.
- Help students become aware of past and present trends in styles of art and the social, religious or economic conditions of a society which these styles reflect.
- Help pupils acquire a knowledge of the visual forms and symbols developed by various cultures to communicate social and religious beliefs.
- Involve students in a comparative study of architectural structures of past and present cultures.
- Help students acquire a general knowledge of the various fields of art and their importance in our society, such as:
  architecture, ceramics, drawing, graphic and industrial design, jewelry, painting, photography, printmaking, sculpture and textiles.
- Help students become aware of the various ways artists, architects and designers alter the visual qualities of our man-made environment.
- Help students develop an awareness of design elements and aesthetic qualities in man-made forms.
- Help students acquire the ability to interpret, evaluate, select and enjoy works of art based on aesthetic judgments.
- Help students develop aesthetic preferences, i.e., acquire a capacity for visual discrimination in selecting personal items.
- Help students acquire a vocabulary of terms related to the various fields of art.
- Involve students in a wide variety of art experiences to increase their knowledge of the role of art in our society, such as:
  experiences including guest artists, guest speakers, field trips to museums and galleries, visual presentations including slides and films, research, studio projects and group discussions.
- Involve students in practical studio experiences with various art media to provide the opportunity for experimentation, expression and achievement in art.

ART APPRECIATION

COURSE OUTLINE

I. UNIT: MAN AND NATURE — ALLOCATED TIME: 1 week

A. Experience: Nature and Artists
   1. Filmstrip "Man and Nature (show and discuss).
   2. Reading of issue "Man and Nature" of Art and Man.
   3. Slides of artists working with nature. Including: Mark diSuvero, Sam Richardson, Alan Sonfirst, Robert Smithson, Christo, etc.

B. Experience: Clay (Natural Material)
   1. Draping slabs of clay over natural form.
   2. Pressing natural textures into clay:
      a. combining small textures into large slab
      b. pressing textures into pre-formed shape
   3. Creating a "natural-like" form in clay, hollow it out as a pot.

II. UNIT: POP ART — ALLOCATED TIME: 3 or 4 weeks

A. Experience: Viewing and Discussing Pop Art
   1. Show filmstrip "Masters of Pop."
   2. Show slides of major pop artists: Johns, Oldenburg, Rauschenburg, Lichtenstein, Wesselman, Rosenquist, Dine, etc.
   3. Read, collect quotes by artists.

B. Experience: Projects Related to Andy Warhol
   1. Collect like group of items.
   2. Paste into a simple, regular pattern. Make one item distinctive (i.e. torn or wrinkled).
   3. Comment on difference with lettering or collage, etc.

C. Experience: Projects Related to Roy Lichtenstein
   1. Enlarge comic book illustration with opaque projector.
   2. Trace enlarged comic onto heavy butcher paper.
   3. Paint with tempera, adding own words and exclamations.

D. Experience: Project Related to Claes Oldenburg
   1. Papier-mâché sculpture of a small, simple and common object, such as: razor, comb, tooth brush, etc.
   2. Enlarge to gigantic proportions (approximately 4 foot), in cardboard and papier-mâché form.
   3. Finish and paint.
   4. Alternative: soft sculpture - same subject matter only forms made of cloth, sewn on sewing machine and stuffed with cotton or foam rubber.

E. Experience: Project Relating to James Rosenquist
1. Cut magazine pictures of various shapes. Subject -- emphasize food pictures. Paste into a collage.
2. Enlarge a small section of the collage and paint.

III. UNIT: MAN AND GOD — ALLOCATED TIME: 3 weeks

A. Experience: Primitive Religion
1. Slides of Lascaux and Albamira
2. Film on "Stonehenge" - Main Library
3. Various mimeographed readings on primitive man -- Tlingit Indians, The Dagon of Africa, Cro-Magnon Man, etc.

B. Experience: Mythology
1. Classical mythology (Greek and Roman)
2. Primitive mythology (Australia, Africa)
3. Slides of various mythological figures. Trace ancient myths, such as Icarus and Narcissus.

C. Experience: Christian Art and Heritage
1. Symbols common to Christianity
2. Christian Architecture
3. The Image of Christ, Cruxifixions, Pieté, Madonnas and Children, etc. (from Romanesque to Rouault).

IV. UNIT: AFRICAN ART — ALLOCATED TIME: 5 weeks

A. Experience: Roots (A Heritage)
1. Geographic background
2. Film strips of African Heritage
3. Slides of various artifacts and art objects (masks, sculptures, utensils)
4. West African tribes and cultures, such as: Dagon, Bambara, Mende, Senufo, Benin.
5. Mimeographed sheets and vocabulary lists
6. Video tapes of the "Tribal Eye" series

B. Experience: Masks
1. A choice of materials - clay or papier-mâché.
2. Painted or glazed in red, black and white (the three predominating colors of African Art).

OPTIONAL UNITS: AMERICAN FOLK ART
ARCHITECTURE - PAST AND PRESENT
MAN AND HIS URBAN ENVIRONMENT
DREAMS AND FANTASY IN ART
PROTEST AND PROPAGANDA IN ART
(Social, political and ideological commentary)

ART APPRECIATION

COURSE EXPERIENCES

EXPERIENCE

Man and Nature

. This is an introductory lesson in which many ideas are developed for later lessons.

Media and Materials

. Art and Man issue: "Man and Nature" filmstrip from Art and Man.
. Filmstrip projector -- slide projector.
. Slides of artists working with nature or natural ideas.
. Read poems concerning nature.

Educational Objectives

. Help students acquire a visual awareness of and appreciation for our natural environment (as urbanites, we are often quite unaware of nature).
. Help students become aware of the importance of nature for our existence.
. Develop an awareness of man's abuse of nature, i.e., how man has ignored the forces of nature and destroyed natural resources.
. Help students learn to perceive design elements, principles and aesthetic qualities in all natural forms.
. Help students compare and perceive the difference between our natural and man-made environment.
. Help students acquire a knowledge of how artists throughout history have used nature as a source of inspiration for art.

Presentation

. Ask many questions about nature: What is nature? Why is nature important to our existence?
. How have artists of various cultures used nature as a source of inspiration for art expression?
. How has man abused nature?
. Show filmstrip "Man and Nature."
. Show slides of artists working with nature, such as: Christo, Sevant, Wesselman, Richardson, di Suverro, Sonfirst, Smithson, Frank Lloyd Wright, Lye, Morris, Heizor and Wilson.
. Discuss and relate the ideas of artists to our daily lives and positions.

Procedure

. Art and Man books to be handed out.
. Mimeographed items distributed (note taking encouraged and stressed).
. Filmstrip projector and slide projector set up (only on days required).
. Art and Man books are always collected.

Follow-Up Lesson

. A project relating to man and nature ... using a natural inspiration or theme.

ART APPRECIATION

COURSE EXPERIENCES

EXPERIENCE

Man and Nature (Follow-Up Project)

- Project relating to "Man and Nature" unit.
- A clay project with emphasis upon the natural qualities of clay.

Media and Materials

- Natural textural materials collected by students and instructor, such as pine cones, sticks, stones, shells, bark, wood, seeds, twigs, weed pods, thistles, corn, etc.
- Clay; cloth to wrap clay; plastic to keep clay moist from period to period and a variety of clay modeling tools.

Educational Objectives

- Help students discover that natural forms can be used to produce handsome designs and textures.
- Help students become aware that artists inspiration for designs often comes from natural objects or forms.
- Help students discover that accidents caused by forces of nature often produced interesting visual effects.
- Help students learn to mold and duplicate in clay, textures and patterns of natural forms.

Presentation

- Demonstrate, with several natural forms, how to press forms into moist clay to duplicate, pattern and texture of form.
- Point out the design and pattern existing within this natural form.
- Discuss how this technique can be employed for surface texture and design on ceramic works.

Procedure

- Each person is to wrap their project and left-over clay in moist cloth and cover with plastic until next class period. Projects should be stored out of overly trafficked areas.

ART APPRECIATION

COURSE EXPERIENCES

EXPERIENCE

Pop Art - Artists and Their Ideas

- Slides of pop artists such as: Warhol, Lichtenstein, Rosenquist, Oldenburg, Indiana, Johns, Wesselman, Dine Rosenburg.

Media and Materials

- Projector, filmstrip and slides. Filmstrip "Masters of Pop."
- A mimeographed hand-out sheet with artists names related to slides shown.

Educational Objectives

- Develop a knowledge of individual pop artists "style" and and use as subject matter.
- Help students acquire a general knowledge and appreciation for pop art works produced by contemporary artists.
- Help students develop an understanding of the philosophy behind the pop art movement, i.e., the intended statements and messages conveyed by artists through pop art works.

Presentation

- Slide presentation, lectures and class discussion of pop art movement.
- Discuss what is pop art? What is its importance in the history of art.
- How can the study of pop art help us to better understand our culture.
- Review of material.

Follow-Up Lesson

- Additional lesson on pop art.

ART APPRECIATION

COURSE EXPERIENCES

EXPERIENCE

Pop Art -(Follow-Up Lesson)

- Create pop art sculpture in the style of Claes Oldenburg.
- Make a list of small, simple, common, utilitarian items, such as: razor, comb, pencil, toothbrush, scissors, etc.
- Sketch some of the most interesting ones.
- Construct small models in cardboard (to work out structural problems).
- Make final, large replica of form in cardboard and papier mâché, using additional materials as required.
- Alternative: Soft sculpture - same item or form only made of cloth, sewn on sewing machine and stuffed with cotton batting or foam rubber.

Media and Materials

- Cardboard (large boxes) and papier-mâché (newspaper), masking tape, glue, wallpaper paste, yarn, wire, tin foil, tempera paint, gloss medium and any additional materials necessary to create desired effect.

Educational Objectives

- Help student discover the sculptural qualities of small, common, every-day objects.
- To increase the student's awareness and sensitivity to man-made forms.
- Help students understand some of the materialistic value judgments of our society.

Presentation

- Show slides of works of Cales Oldenburg.
- Show examples of works of former students.

ART APPRECIATION

COURSE EXPERIENCES

EXPERIENCE

African Art: History and Culture

Media and Materials
- Art and Man issue: "African Heritage"
- Slides and filmstrips from the series "African Art and Culture."
- Slide projector, filmstrip projector.

Educational Objectives
- Involve students in a brief study of the art forms of various African cultures to acquire a knowledge of and appreciation for African Art.
- Help students assess the influence of African Art upon modern art.
- Help students become aware of past and present styles of African art and of the social, religious and economic conditions of various cultures which these styles reflect.

Presentation
- Show introductory filmstrip which deals with African history and geography.
- Ask questions about interesting facts about Africa such as, "Where was the first art discovered in Africa?" "Where was the oldest known civilization in Africa."
- Show slides and filmstrips of examples of African Art. Discuss and explain social or religious significance of each art form. Go over hand-out sheet.
- Introduce vocabulary words: Animism, Totemism, Ancestral Figure, Maternity Figures, Songhay, Ghana, Mali, Zimbabwe, Benin, Adze, Ife, Sahel.

Procedure
- Filmstrip projector and slide projector set up (on days required).
- Art and Man books are always collected.

Follow-Up Lesson
- A studio lesson in African Art -- relating to African form, such as papier-mâché tribal mask designs, tribal shields, etc.

ART APPRECIATION

COURSE EXPERIENCES

EXPERIENCE

African Heritage (Follow-Up Lesson)

- Project based on adornment of the human figure. Stress the non-objective nature of African art. Stress the social and religious values that are important and evident in connection with African body adornment, such as: strength, fertility, maternity, aggression, responsibility, social status, etc.

Media and Materials

- Collect common items and materials from our environment, such as tacks, paper clips, pop tops, wire, string, etc.
- Start with a basic materials: clay, cardboard or wood. (This has to be decided in advance according to what material is available).

Educational Objectives

- Students will use a variety of materials found in their own environment to create an expressive example of African body adornment.
- Help students acquire a knowledge of the art forms and symbols developed by various African cultures to communicate social and religious beliefs.

Presentation

- Demonstrate how materials like paper clips can become decorative necklaces or bracelets.
- Show how insignificant materials can become visually interesting by the way they are used to adorn the human figure; cloth ripped into strips become handsome fringe; wire and yarn wrapped around parts of the body for decorative effects.

Procedure

- Assign specific rules for use of chosen material -- size, thickness, etc.

CERAMICS

PURPOSE OF THE PROGRAM

Of all medias of art expression, clay is the most diverse. Its plastic quality enables the ceramist to model or sculpt, cast or throw on the wheel, clay into endless diverse forms. Clay entices the student to push, pull, squeeze, bend and gauge its plastic body to a desired form. Children who discover clay in a stream or on a hillside are compelled to shape it into some form.

The purpose of this course is to provide the opportunity for this natural creative instinct and to stimulate, not stiffle, the creative process. This should lead to the production of unique ceramic items which will give the student a sense of satisfaction and accomplishment.

THE PROGRAM

- Instruct students of the physical qualities and characteristics of clay: types of clay, clay bodies and methods of preparing clay.
- Instruct students in the use of tools and equipment which are basic to the production of ceramics: modeling tools, potter's wheels and ceramic kilns.
- Instruct students in various methods of clay construction: pinch, coil, slab, mold and wheel thrown.
- Instruct students in the various methods of decorating and glazing ceramics.
- Instruct students on the operation and firing of ceramic kiln.
- Instruct students of the possibilities and limitations of clay, yet allow for experimentation and individual creative expression.

* No Pre-Requisite

CERAMICS

COURSE OBJECTIVES

- Lead students in a study of the various types of clay -- their properties, physical qualities and characteristics.
- Help students acquire a knowledge of the formulation and uses of various clay bodies.
- Help students discover the possibilities for art expression afforded by the plastic quality of clay.
- Instruct students in the use of tools and equipment used in the production of ceramics.
- Instruct students in methods of ceramic construction, such as: pinch, coil, slab and wheel.
- Help students learn various techniques of decorating and glazing clay forms.
- Lead students in a study and practice in the formulation of chemical compounds to produce glazes of various color and tone.
- Allow students the opportunity to utilize various methods of construction and decoration to create unique ceramic forms.
- Instruct students in the operation of an electrical ceramic kiln.
- Lead students in a brief historical study of the development of various types of ceramic kilns.
- Help students acquire a basic knowledge of the history of ceramics.
- Help students acquire a basic vocabulary of terms used in the production of ceramics.
- Help students learn various ways that clay is used to produce utilitarian items.
- Help students learn to distinquish between industrial, commercial and fine art ceramics and the possibilities for careers in each field.

CERAMICS

COURSE OUTLINE

I. UNIT: STUDY OF CLAY — ALLOCATED TIME: 1 week

A. Experience: Properties, Physical Qualities and Characteristics

B. Experience: Sources Of Clay Bodies
1. Take students on field trip to area site where clay exists -- dig and process.

C. Experience: Field Trips To Industrial Users Of Clay

D. Experience: Fabricate Forms That Require Various Clay Types

II. UNIT: BRIEF HISTORICAL STUDY OF CERAMICS — ALLOCATED TIME: 1 week or less

A. Experience: Works Produced By Various Cultures

B. Experience: Development Of Ceramics

III. UNIT: INSTRUCTION IN USE OF TOOLS AND EQUIPMENT — ALLOCATED TIME: 1 week or less

A. Experience: Instruction and Practice

B. Experience: Fabrication Of Tools

IV. UNIT: METHODS OF CERAMIC CONSTRUCTION — ALLOCATED TIME: 5 weeks

A. Experience: Pinch Construction
1. basic technique
2. surface texture using pinch
3. pinch forms combined
4. combine all or most techniques emonstrated

B. Experience: Coil Construction
1. basic technique
2. surface texture using coil
3. multi-spouted form using coil
4. combine all or most techniques demonstrated

C. Experience: Roll Construction
1. designing with layers of clay
2. fabricating with a cloth sling
3. draping over a plaster form
4. fabricating with a newspaper wrapped form
5. applied decorations
6. shaping over a balloon
7. fabricating a functional form using the roll technique

IV. UNIT: METHODS OF CERAMIC CONSTRUCTION (continued)

ALLOCATED TIME
5 weeks

D. Experience: Slab Construction
   1. free standing functional or non-functional form
   2. abstract functional form that incorporates variety, contrast and repetition

E. Experience: Draping Over Plaster Forms
   1. properties of plaster
   2. properties of plaster to water
   3. making a bat
   4. making a plaster drape mold
   5. fabricating a hollow form using a hump mold

V. UNIT: DECORATION AND GLAZING

ALLOCATED TIME
3 weeks

A. Experience: Slip Painting
B. Experience: Masks
C. Experience: Stencils
D. Experience: Scraffito
E. Experience: Spatter
F. Experience: Wax Resist
G. Experience: Mishima
H. Experience: Slip Trailing
I. Experience: Glaze Formulation
J. Experience: Coloring Oxides For Clay and Glazes

VI. UNIT: ART EXPRESSION IN CLAY

ALLOCATED TIME
4 weeks

A. Experience: Design and Fabricate Forms That Are An Extension Of The Individual
   1. Create independently a unique ceramic work that reflects individual style.

B. Experience: Experiment With Combining Various Methods Of Construction
   1. Problem: design and construct unique ceramic forms using combination of construction and decoration methods learned.

VII. UNIT: STUDY AND PRACTICE IN THE USE OF KILNS

ALLOCATED TIME
1 week

A. Experience: Historical Study
   1. origins and types of ceramic kilns

B. Experience: Operation
   1. study and practice in loading and firing of kiln

CERAMICS

COURSE EXPERIENCES

EXPERIENCE

Finch Ceramic Construction

- The student will handbuild a ceramic form from a combination of pinched shapes.
- Incorporate the pinch method into the surface decoration.

Media and Materials

- Clay, canvas work cloths, slip, clay hand tools, plastic bag for project storage, wood case to build piece on.

Educational Objectives

- Provide the student instruction in the basic pinch method of constructing ceramic forms.
- Instruct the student on various ways to apply surface decoration by pinch method.
- Instruct the student in the various ways to combine pinch constructed shapes to create a unique ceramic form.
- Encourage student to utilize most of the pinch fabricating techniques demonstrated.

Presentation

- Show the student slides and prints of cultural and functional ceramic forms in which the artist utilized pinch techniques.
- Demonstrate the process of combining several pinched forms to create a ceramic work. Include pinched surface design.
- Discuss: The various functional ceramic forms that can be made with pinch construction.
  How clay can be a means for self-expression.
  How fingers are the most important tools of the ceramic craftsman.
- Review necessary precautions for keeping a clay work moist and workable.
- Review the physical properties of clay and how they must be controlled throughout the fabrication process.

CERAMICS

COURSE EXPERIENCES

EXPERIENCE

Coil Construction

. Using the coil technique the student will:
  - learn how to fabricate ceramic forms with coils.
  - use coils for both the construction and decoration of the ceramic form.

Media and Materials

. Canvas work cloths, clay, plastic bag for storage, banding wheel (optional), bowl, release material.

Educational Objectives

. The student will learn how to roll coils by hand of a consistent diameter.
. Student will learn how to join clay coils in the construction of a coil pot.
. Help the student become aware of the structural problems that can occur when constructing ceramics with coils.
. The student will learn various applications of coils for decoration of ceramic forms.
. Help the student become aware of how the coil method of ceramic construction has been used by various cultures since antiquity.
. Instruct the student on the importance of good craftsmanship in his ceramic work.

Presentation

. Show students slides and prints of ceramic works of various cultures in which coil construction was used to create functional and unique ceramic objects. Point out the presence or lack of craftsmanship.
. Demonstrate how to roll a coil of clay by using the entire length of the hand.
. Demonstrate how to join the coils so that the coiling is either obvious or concealed.
. Demonstrate how to incorporate design into the clay surface by altering the direction of the coils.
  Demonstrate how to line a bowl with a release material and work in coils to create surface treatment on the outside surface.
. Discuss the various applications of coils.
. Review coiling techniques and care of the clay in all the stages of drying.

CERAMICS

COURSE EXPERIENCES

EXPERIENCE

Rolled Slab Construction Technique
Handbuilt Geometric Ceramic Form

- Using the rolled slab technique the student will fabricate a geometric form which will include a lid and base.

Media and Materials

- Canvas work cloths, soft clay, clay knife, scoring tool, cardboard base for transporting the piece, straight edge, plastic bags for storage

Educational Objectives

- Instruct the student on how to fabricate a ceramic form that has straight sides, a lid and a base.
- The student will learn how to join the corners of the form by using slip and scoring technique.
- The student will learn how to determine when the walls of the form are firm enough to stand but moist enough to join.
- Instruct the student on the use of templates when fabricating with slabs of clay.
- The student will acquire a further understanding of how variety, contrast and repetition are interrelated in the design of ceramic piece.

Presentation

- Show the class examples of professional ceramic work that demonstrates the various application of this technique.
- Demonstrate how templates can be used to insure equal dimensions.
- Make sure the student understands the different maturation stages of clay and how to work with these stages in constructing ceramic forms.
- Discuss the various shapes that can be used in the construction of ceramic form, sphere, cube, cylinder, pyramid, etc.
- Discuss the possibility of combining various shapes in ceramic form.
- Review the importance of controlled drying of the slabs to be joined to avoid cracks.
- Review the various ways variety, contrast and repetition can be incorporated into the design of a piece.

CERAMICS

COURSE EXPERIENCES

EXPERIENCE

Drape Slab Ceramic Construction

- Hand forming clay over bricks, milk cartons, oatmeal boxes, etc.,to create ceramics.
- The student will fabricate a lidded ceramic container by draping rolled slabs of clay over a brick, coffee can or like object. Utilize the concept of variety, contrast and repetition in design.

Media and Materials

- Brick, coffee can or oatmeal box, newsprint, plastic bag for storage, canvas work coths, slip, clay, clay hand tools.

Educational Objectives

- Instruct the student on how to fabricate a container by using drape slab construction technique over a geometric form, such as: oatmeal box, brick, coffee can, etc.
- The student will learn to incorporate surface design in the clay prior to forming the object.
- Help the student develop his artistic and perceptual awareness by looking for various ways to combine different forms in order to create a unique ceramic object.
- The student will learn about the principle of unity in art and how it applies to ceramic forms.

Presentation

- Show the students examples of objects that have been fabricated using the drape slab construction technique.
- Point out the design concepts that make this piece successful.
- Demonstrations:
  - How to make slabs of clay
  - How to measure the slab to fit the form
  - How to wrap the shape with newspaper (newsprint) so that the clay form will slide out of or off of the paper wrapped shape.
  - How to join the edges of the slab with slip.
  - How to put surface design into the slab prior to wrapping the form.
- Discuss: The structural problems that can be encountered with this technique.
  Review the principles of design. Discuss how they should be incorporated into the ceramic work.
- Review: Visual balance
  Variety, contrast and repetition

CERAMICS

COURSE EXPERIENCES

EXPERIENCE

Drape Slab Ceramic Construction
Over Plaster Molds

- Students will fabricate two different forms with clay using a concave and convex plaster mold. Molds made from bowl.
- Encourage the students to drape mold several objects for surface decoration on ceramic forms.

Media and Materials

- Soft clay, canvas work cloths, clay hand tools, slip, plastic trash bag, plaster, plastic container for mixing plaster, newspaper for covering table when mixing plaster, large and small plastic bowls to be used as forms.

Educational Objectives

- Instruct the student on how to mix and make ceramic plaster drape molds.
- The student will learn how to combine molded clay shapes to create unique ceramic forms.
- The student will learn how the commercial ceramic industry uses molds to mass produce forms.

Presentation

- Show the students examples of forms fabricated with various types of molds, -- student and commercial.
- Point out the uses of various types of molds.
- Demonstrate how to mix plaster.
- Demonstrate how to make a simple convex and concave forming mold.
- Demonstrate how to make a simple one-piece mold of an object, i.e., a doll's face or simple child's toy, that does not have undercuts.
- Talk about the principles of unity, repetition and contrast and how they should be applied to a ceramic piece.

CERAMICS

COURSE EXPERIENCES

EXPERIENCE

Combined Handbuilding Ceramic Construction Techniques

- Create a utilitarian piece.
- Construct a tea pot and set of four cups.

Media and Materials

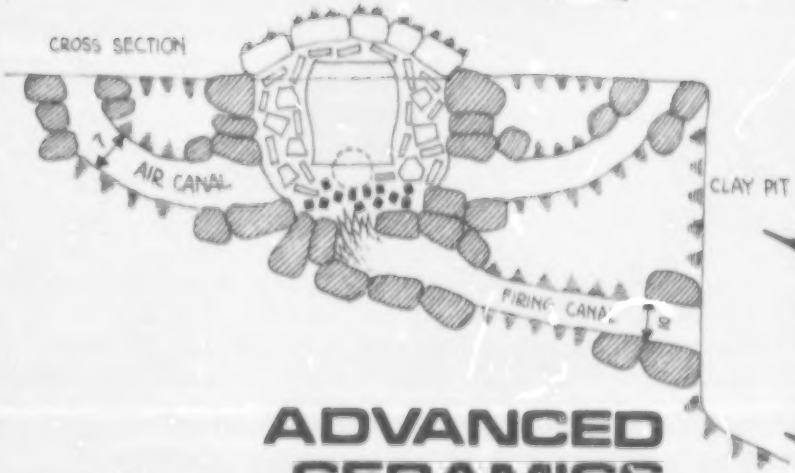
- Soft clay, canvas work cloths, clay hand tools, slip, plastic trash bags, banding wheel (optional).

Educational Objectives

- Help the student use previously learned fabricating techniques to solve the problem.
- Help the student increase his knowledge and awareness of ceramics through exposure to contemporary ceramic designs.
- The student will learn about the hazards of glazes in relation to utilitarian objects (such as low fire lead glaze).
- Help the student recognize and appreciate the difference between commercially produced pottery and that produced by the ceramic craftsman.

Presentation

- Show the students a variety of functional objects that utilize a variety of fabricating techniques.
- Show the students a variety of tea pots, from the commercial to the creative.
- Demonstrate several ways various fabricating techniques can be combined.
- Discuss what causes a piece to be visually interesting.
- Discuss the traditional design of a tea set and how that design can be improved upon.
- Review the principle of unity and how this would be applied to this problem.
- Review the concept of visual vs. physical weight of a piece.
- Review the importance of good craftsmanship.



ADVANCED CERAMICS

PURPOSE OF THE PROGRAM

Clay is no longer regarded as a material to be formed solely into utilitarian objects or domestic ware. The art of the contemporary ceramist demonstrates the unique, diverse properties clay possesses as a medium for personal interpretation and expression.

The advanced study of ceramics is designed to meet the needs of the student who has displayed both ability and interest in further study during the basic ceramic course. Skills developed in the basic course are utilized to explore the infinite possibilities of ceramic production.

THE PROGRAM

- Emphasis on the development of unique, significant clay forms and structures by combining clay construction methods such as coil, slab, mold, casting and wheel.
- Provide in-depth experience on the use of the potter's wheel - production of functional forms as well as non-functional forms (e.g. ceramic sculpture).
- Exploration of clay construction and modeling methods within the area of ceramic sculpture.
- In-depth study of decorative processes, such as: impressed, carved, modeled, slip trailing, sgraffito and mishimo.
- In-depth study of glazes and glazing techniques such as:
  - mixing and preparing glazes, color producing oxides and stains
  - methods of applying glazes - brushing, pouring, dipping, spraying and blotting
  - underglaze and overglaze decoration, wax-resist glazing and engobes
- Provide experience in the raku process.
- Provide experience (if possible) in reduction firing.
- Experimentation with various additives to clay bodies - grog, fireclay, sand, vermiculite, coffee.
- Development of mixed media techniques such as lacquered bisque ware: leather, wood, wire, rope, etc., combined with fired or glazed ware; and metal or welded forms combined with ceramic sculpture.

Pre-Requisites: Ceramics
Art Appreciation

ADVANCED CERAMICS

COURSE OBJECTIVES

- Provide students the opportunity to continue their individual development in ceramics, i.e., acquire advanced knowledge, technical skill, style and profiency in ceramics.

- Help students develop a sophisticated sense of ceramic design and further develop their knowledge and appreciation of ceramic works produced by past and contemporary craftsmen.

- Encourage students to design and construct their ceramic works independently, i.e., to choose their ceramic problems with limited direction from the art teacher and to execute their design in their own unique style.

- Encourage students to further explore the possibilities for art expression afforded by clay and to experiment and combine methods of ceramic construction to produce unique works.

- Provide students instruction and practice in the fabrication of hand modeling tools.

- Provide students the opportunity for in-depth experience in creating ceramic forms on the potters wheel.

- Help students acquire a general knowledge of raku and reduction firing processes.

- Involve students in practical experience in formulating and mixing clays and chemical compounds to produce various clay bodies.

- Help students acquire a knowledge of the career possibilities in the field of ceramics -- determine the extent of student interest and ability in ceramics and provide a general knowledge of the training and skills required for a career in the field of ceramics.

ADVANCED CERAMICS

COURSE OUTLINE

ALLOCATED TIME

I. UNIT: STUDY OF PAST AND CONTEMPORARY CERAMIC CRAFTSMEN — 2 weeks

A. Experience: Historical Review Of Cultural Styles and Influences In Ceramics
1. Mexican and pre-Columbian
2. China - Yuan Dynasty, 14th century
3. Greece - 5th century
4. Nigeria
5. Thailand - Klong Pots

B. Experience: Study of Contemporary Ceramists
Study examples of works of Peter Voulkos, Bruce Kokko, Marilyn Levin, Robert Arneson

ALLOCATED TIME

II. UNIT: FABRICATION OF HAND MODELING TOOLS — 1 week

A. Experience: Fabrication of metal kidneys, scribes, wood and wire modeling tools.

ALLOCATED TIME

III. UNIT: IN-DEPTH EXPERIENCE ON THE POTTERS WHEEL — 5 weeks

A. Experience: Practice In Throwing On The Wheel
1. Throwing pots
   a. centering the clay
   b. opening
   c. pulling or raising the form
2. Throwing lids, handles and spouts

B. Experience: Functional Potters Wheel Forms
Example: casseroles, mugs and planters

C. Experience: Experimental Potters Wheel Sculpture Forms

ALLOCATED TIME

IV. UNIT: HANDBUILT CERAMIC CONSTRUCTION — 4 weeks

A. Experience: Design and Construct Unique Handbuilt Pottery
1. Construct pottery from assembled multiple forms.
2. Create large, unique pots by combining construction methods of pinch, coil, slab and wheel thrown forms.

V. UNIT: MULTI-MEDIA WALL HANGINGS

ALLOCATED TIME
OPTIONAL

A. Experience: Macramé and Ceramic Wall Hangings

B. Experience: Weaving and Ceramic Wall Hangings

C. Experience: Ceramic Relief Containing Enameled Forms

VI. UNIT: CERAMIC SCULPTURE

ALLOCATED TIME
4 weeks

A. Experience: Environmental Scenes In Ceramics
   1. Construct a miniature 3-dimensional environment in clay.
   2. Depict scenes such as: bedrooms, fantasy forest, street corners, school rooms, etc.

B. Experience: Abstract Sculpture
   1. Combine slab, wheel-thrown and coil forms to create free standing, abstract ceramic sculpture.
   2. Study examples of works of Nicholas Vergette.

C. Experience: Realistic and Stylized Figurative Sculpture

VII. UNIT: GLAZES AND STAINS

ALLOCATED TIME
2 weeks

A. Experience: Formulating and Mixing of Glazes
   1. Formulations, measuring and mixing of chemical compounds to produce various colored glazes.
   2. Application (spray, dip, pour, paint and resist)
   3. Oxide stains

B. Experience: Glaze Fault Corrections
   Crawling, pinholing, blistering, crazing

C. Experience: Glaze Firings
   1. Electric low and high fire glazing
   2. Raku firing. Practical experience in outdoor raku firing -- kiln construction.
   3. Study of gas reduction firing

VIII. UNIT: STUDY OF CAREERS IN CERAMICS

ALLOCATED TIME
Distributed throughout semester

A. Experience: Field Trips To Ceramic Studios and Galleries

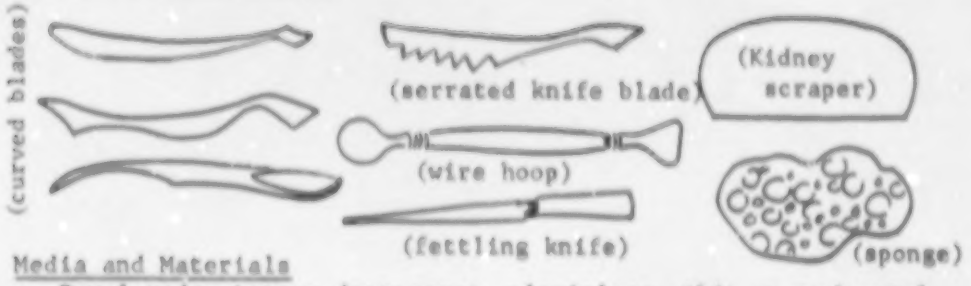
B. Experience: Guest Professional Artist Demonstrations and Lectures

ADVANCED CERAMICS

COURSE EXPERIENCES

EXPERIENCE

Clay Tool Construction



Media and Materials

- Dowel rods, tongue depressers, plexiglass, thin guaged metal (sheets), paper clips, 12" wire, metal coat hangers, sand paper, coping saw, files, emery cloth, old butter knife.

Educational Objectives

- The students will be able to make their own personal clay modeling tools:
  a. modeling tools (wooden and wire hoop)
  b. fettling knife (scoring, cutting)
  c. flexible, kidney scrapers (smoothing)
  d. sponges (finishing)
- The students will be familiar with these clay modeling tools and know their specific purposes.

Presentation

- Have examples of student-made clay modeling tools available for the students to work from.
- Demonstrate the specific use of each tool (hand out a fact sheet).
- Assign each student to a tote-tray for storage of tools, apron, etc.
- Students will be required to bring to class all materials needed (dowel rods, sandpaper, etc.).

Procedure

- Assign tote-trays
- Clean-up is the responsibility of each student.
- Students bring own materials.
- Assign two monitors for general clean-up.

ADVANCED CERAMICS

COURSE EXPERIENCES

EXPERIENCE

Thrown Functional Pottery
- Produce a minimum of 10 pieces per six-week block
- Attempt to achieve height of 12 inches or more.

Media and Materials
- Gray stoneware clay, clay tools (loop, wooden trowel, kidney, elephant ear sponge), water, water drip pan, bats, caliphers for measuring the lids, stains used for coloration.

Educational Objectives
- As a result of extensive practice students will be able to throw a series of pots of the following characteristics:
  - centered properly
  - even-wall thickness
  - 12" in height (or more)
  - thrown, arched lid
- Students will give serious consideration to craftsmanship/design.
- Thrown lids must be functionally aesthetic.

Presentation
- Demonstrate centering and pulling up of clay.
- Demonstrate lid construction and how to properly use the caliphers.
- Slide presentation relating to the wheel thrown project showing qualities most desired.
- Hand out study sheet showing the project limitations. List tools needed.

Procedure
- Students must have a working sketchpad of all designs referring to pots, lids and glazes.
- Rotate use of potters wheel by students on a daily basis.
- Work on sketches for new pot designs on days not assigned to a wheel.
- Recycle clay if not on a wheel.
- Each student is responsible for the clean-up of potters wheel and individual work station.

Follow-Up Lesson
- Wheel work continued. Emphasis placed on height, variety and volume.

ADVANCED CERAMICS

COURSE EXPERIENCES

EXPERIENCE

Wheel Thrown Assembled Sculpture Form

- Non-objective

Media and Materials

- Clay, stonware, potters wheel, water, elephant ear sponge, clay tools (wooden and hoop) metal kidney, bat, slip for securing parts. Students have the option to use either engobes, oxide stains or satin glazes for a finish.

Educational Objectives

- The students will be able to successfully throw multiple, closed shapes and assemble these shapes into an organic, rock-like structure that will be secured in clusters.
- Students will complete a series of related sculptures.
- Through this project students will be able: (1) to develop the control needed to throw multiple, uniform shapes on the wheel; (2) to resolve a set of sculpture design problems; (3) be able to look at the sculpture as shapes defined in space.

Presentation

- Visual motivation through slides of ceramic sculptures produced by construction technique.
- Show student examples to establish guidelines.
- Demonstration on throwing and assembling of clay forms.
- If possible, an outside ceramist should be invited to demonstrate for additional motivation of the students. Guest artist may be arranged through the Potters Wheel of Peninsula, Ohio.
- Review:
  a. sketchbook of all ideas concerning clay construction and glazing.
  b. critique of projects by class.
  c. discussion of sculpture concerning shape and volume.

Procedure

- Collection of sketchpads each Friday. The following Monday have a review over the possibilities entered in the sketchbook.
- Rotate the use of the potters wheel by students on a daily basis.
- Students not working on the wheel will continue to work on the sketchpad or prepare glazes.
- Each student is responsible for their own work station.

Follow-Up Lesson

- Ceramic sculpture continued. Introduce the use of pressed, rolled or partially molded parts to this type of sculpture.

ADVANCED CERAMICS

COURSE EXPERIENCES

EXPERIENCE

Functional, Non-Traditional Slab Pot

- Embellish lid to the pot with subject matter relating to the following categories: (1) fairy tales; (2) dreams; (3) nursery rhymes.

Media and Materials

- Stoneware clay, newspaper for internal support, clay modeling tools, fettling knife, rolling pins, slip, grog, canvas covered rolling board. Students have the option to use decals for decoration if so desired.

Educational Objectives

- Students should develop the ability to construct a large, hand-built slab pot with a lid.
- Students should develop the ability to interpret the subject matter categories (fairy tales, etc.) into a 3-D design and integrate that design to the form of the slab pot.
- The pot should be functional even though it is a vehicle for narrative sculpture.
- Students should exhibit concern for craftsmanship (even slab thickness), 3-D design and joint reinforcement.

Presentation

- Review technique of slab construction:
  a. Proper wedging to remove air bubbles and attain even clay texture.
  b. Rolling even slab thickness.
  c. Use of grog to stiffen and strengthen clay body.
  d. Use of crumbled newspapers to act as a wall support.
  e. Use clay coils on wall joints as added support.
- Slides and prints of similar ceramic pottery work shown for motivation.
- Out of class work:
  a. Write a paper on a contemporary artist whose work most exemplifies the project.
  b. Stress materials used, subject matter and influences on style.
  c. Three-page minimum/five page maximum - use footnotes and bibliography.

Procedure

- Out-of-class paper due at the end of the six weeks grading period.
- Hand-outs for content of the paper given.
- Each student is responsible for clean-up.
- Assign two students for general clean-up. Rotate every week.

Follow-Up Lesson

- Ceramic still-life incorporating slab, thrown and molded techniques.

ADVANCED CERAMICS

COURSE EXPERIENCES

EXPERIENCE

Still-Life Ceramic Sculpture

- Slab, thrown and molded clay parts assembled to create a still-life 12" to 18" high. Common items such as: a purse or belt in style of Marilyn Levin or cigaret in ash tray in style of Oldenburg.

Media and Materials

- Stoneware clay, rolling pins, potters wheel, clay modeling tools, water, sponge, bowls, fettling knife, newspaper for support, covered rolling boards, grog for stiffening, glazes (matt and gloss), sketch pad.

Educational Objectives

- Further develop the students ability to manipulate clay using multiple methods of construction such as slab, wheel thrown and coil mold.
- Students should be able to assemble parts into a ceramic still-life sculpture.
- Glaze colors and textures should help unify the over-all, ceramic still-life design.
- Help the student understand the importance of craftsmanship in construction.
- Students should be able to transfer their design sketches to the clay sculpture.

Presentation

- Slides of Claes Oldenburg and Marilyn Levin.
- Discuss color and textural relationships in sculpture.
- Review basic ceramic terms: Slab, Slip, Filler, Coil, Fat Clay. Fluting, Wedging, Plasticity, Leatherhard.
- Proportions and placement.
- Discuss positive/negative relationships in sculpture.
- Students will first sketch still-life design to establish size relationships and placement for construction of their ceramic sculpture.

Procedure

- Each student will be responsible for his/her own work station.
- Each student must have their own clay modeling tools, plastic bag to store project and working sketchbook.

ADVANCED CERAMICS

COURSE EXPERIENCES

EXPERIENCE

Glaze Formulation and Application

Media and Materials

. Mortar and pestle, water, oxides, clays, chemicals, brushes, spray gun, drip pan, screen for sifting, jars with lids, notebook for records and formulas.

Educational Objectives

. Help students acquire and apply knowledge of the following information:
  - Types of glaze application:
    a. painting (add gum to ensure uniform coating).
    b. dipping
    c. pouring } (to ensure an even coat; use tongs).
    d. spraying (air gun, rotate while glazing).
  - Glaze flaws and corrections:
    a. crazing (increase silica to stop).
    b. crawling (wash pot, keep clean, grease spots).
    c. pitting (matt glazes - underfired).
  - Materials needed to create glazes:
    a. oxides (zinc, iron boric, copper, lead, magnesium, cobalt, etc.).
    b. silica
    c. feldspar (Buckingham - manufacturer)
    d. flint (quartz - powdered)
    e. clay (kaolin or china)

Presentation

. List needed chemicals for formulating glazes (glaze chart).
. Pass out simple glaze recipes. Show examples of the color and texture of various glaze formulation.
. Pass out chart of ranges in kiln temperatures.
. Study sheet with glaze faults and corrections.
. Demonstrate how to mix, measure and handle chemicals.
. Review vocabulary: Ball Mill, Mortar and Pestle, Crazing, Oxides, Sinter.

  * If materials and tools are available, each student will make at least one batch of glaze.

Procedure

. Each student must keep a recipe notebook of all glazes made and used. List faults and correction.
. Each student should have a cupboard or tote-tray to keep his/her utensils and glazes.
. Jars with lids, labeled.
. Each student is responsible for cleaning his work station.

SCULPTURE

PURPOSE OF THE PROGRAM

Provide students the opportunity to create sculptured forms by modeling, carving or casting various sculptural materials including: wood, plaster, metal, clay and stone. Students should develop an awareness and appreciation of natural and man-made three-dimensional form through study and practice in the creation of sculpture.

THE PROGRAM

- Carving Experiences - A cutting away or removal of excessive material to expose a desired form. Wood, stone, plaster and salt block are materials which may be involved.

- Modeling Experiences - Building a sculpture with a pliable or plastic material which allows for addition and subtraction to achieve the desired form. Modeling materials permit extensive modifications and usually require less time for attainment of finished form. Primary modeling material is clay. Other modeling materials are: wax, plasticene, wire and moist plaster.

- Casting Experiences - Sand or clay casting of plaster or cement.

- Construction Experiences - Adhering various pre-formed or sculptured forms together for desired creation. Finished work may incorporate various materials including: wood, plastic, metal, clay and textiles.

* Pre-Requisite - Drawing and Design

SCULPTURE

COURSE OBJECTIVES

- Involve students in a brief historical study of sculpture as a field and form of art expression, i.e., the study of sculpture works produced by past and present cultures.
- Help students acquire a general knowledge of and appreciation for works produced by past and contemporary sculptors.
- Help students become aware of past and present trends in sculpture styles and the social, religious and economic conditions of a society which caused these trends.
- Help students acquire an awareness of natural and man-made forms and space and an ability to create forms in space.
- Help students acquire a vocabulary of terms related to the field of sculpture.
- Help students acquire a knowledge of the physical characteristics of various sculpture materials, i.e., the physical qualities of wood, metal, stone and clay and their advantages and limitations as materials for sculpture.
- Involve students in modeling, carving, casting and assembling experiences to acquire technical skill and proficiency in each form of sculpture.
- Involve students in experiences in which they create sculpture forms by additive and subtractive methods, e.g., carving in wood, stone or plaster block -- modeling in clay and papier mâché.
- Provide students instruction in the use of tools, materials and equipment used to create works of sculpture.
- Encourage students to apply design principles to their sculpture works to enhance the aesthetic qualities.
- Instruct students in the development of subject matter for sculpture.
- Provide students the opportunity for art expression in various forms of sculpture.
- Provide students the opportunity to gain a sense of achievement from producing sculpture works.

SCULPTURE

COURSE OUTLINE

ALLOCATED TIME

I. UNIT: BRIEF HISTORICAL STUDY OF SCULPTURE — 1 week

A. Experience: Group Discussion - History of Sculpture
1. full round, bas-relief, high relief and light
2. contemporary sculpture and trends
3. local sculpture

ALLOCATED TIME

II. UNIT: MODELING (ADDITIVE) — 2 or 3 weeks

A. Experience: Clay
1. Introduction to various uses of clay for ceramic sculpture.
2. Construction techniques.
3. Problem: Modeled portrait
Bust - class students

B. Experience: Papier-Mâché — 2 weeks
1. Discussion of "pop" sculpture - Oldenburg, Warhol, Marisol, Segal, Kienholz, Gallo
2. Types of armatures and use of papier mâché
3. Painting sculptures

C. Experience: Dough Sculpture — 1 week
1. 4 cups flour, 1 cup salt, 1½ cups water
2. construction
3. press design
4. baking - 1½ to 2 hours
5. color and/or shellac

ALLOCATED TIME

III. UNIT: CARVING - (SUBTRACTIVE) — 1½ to 2 weeks

A. Experience: Plaster
1. Pour plaster block.
2. Discussion of nature of material and appropriate sculpture designs.
3. Apply design to block and carve.

B. Experience: Wood — 2 to 3 weeks
1. Study works of Moore, Calder, Weinberg, Baskin.
2. types of wood and grain
3. tools - use and care
4. carving and finishing

ALLOCATED TIME

C. Experience: Featherstone — 2 or 3 weeks
   1. selecting stones
   2. tools and safety measures
   3. carving and mounting

IV. UNIT: CASTING — 1 or 2 weeks

A. Experience: Plaster Cast In Sand
   1. cardboard boxes lined with plastic and half-filled with damp sand
   2. Execute bas-relief design.
   3. pouring, cleaning and finishing cast relief

B. Experience: Lost Wax — 4 or 5 weeks
   1. Study works of Baskin, Rosak, Giaconetti, Rodin.
   2. modeling of wax sculpture
   3. casting in plaster
   4. melting wax from plaster
   5. pouring metal in blocks
   6. removing metal sculpture from plaster
   7. finishing metal and mounting on base

ALLOCATED TIME

V. UNIT: ASSEMBLING — 2 weeks

A. Experience: Paper
   1. Select and cut paper cylinder or cardboard shapes.
   2. relief sculpture working vertically with the cylinders or other paper shapes

B. Experience: Boxes — 2 weeks
   1. study of works of Nevelson, Duchamp, Cornell and Santini
   2. construction of boxes
   3. collection and placement of items within spaces

C. Experience: Kinetic — 4 or 5 weeks
   1. Study works of Tinguely, Rickey and Calder.
   2. Discussion of kinetic sculpture and means of movement.
   3. Housing and location of sculpture

NOTE: Time would not allow experiences in all of these sculpture areas within a normal 18-week semester. It would be up to the teacher's discretion to emphasize certain experiences and omit the others.

SCULPTURE

COURSE EXPERIENCES

EXPERIENCE

"Pop Art" Sculpture

- Design and create a large papier mâché sculpture of a small, common, man-made, utilitarian item, such as: a toothbrush, comb, razor, toothpaste tube, spoon, fork, key, etc., in style of sculpture works of Claes Oldenburg.
- Item should be chosen because of its interesting form.
- Alternative lesson: a giant soft sculpture of same item. In this case the form would be made of cloth, sewn on a sewing machine and stuffed for shape with cotton batting or foam rubber.

Media and Materials

- Cardboard boxes, newspapers, paper towels, metalyn wallpaper paste, bowls for paste, utility knives, string, tempera paint and masking tape.

Educational Objectives

- Help students acquire an understanding of the philosophy behind the "Pop Art" Movement, i.e., the intended statements about our society conveyed by contemporary artists, through their pop art works.
- Help students acquire a general knowledge and appreciation for "Pop Art" sculptures produced by contemporary artists, i.e., a knowledge of individual pop artists style and use of subject matter.
- Help students develop the ability to produce additives sculpture by papier mâché process, i.e., a knowledge and skill in the use of papier mâché and its advantages and limitations as a material for additive sculpture.

Presentation

- Show color slides, films and filmstrips of sculpture works of Oldenburg, Warhol, Marisol, Segal, Kienholz and Gallo, Kokko and Levin.
- Discuss aesthetic merits and intended statements of individual works.

Procedure

- Show how large forms can be developed from cardboard armatures.
- Demonstrate application of papier mâché.
- Finish and paint. Seal with coat of polymer emulsion, varnish or shellac.

SCULPTURE

COURSE EXPERIENCES

EXPERIENCE

Baker's Clay Sculpture

. Baked dough sculpture of animals, faces or figures.

Media and Materials

. 4 cups flour, 1 cup salt, 1½ cups water, bowl, clear plastic wrap, cookie sheets, aluminum foil, oven, magic markers and felt tip pens, objects for press designs, shellac, hard candy.

Educational Objectives

. Acquire a general knowledge of the history and ceremonial uses of bread sculpture.
. To acquire knowledge of the physical characteristics, advantages and limitations of dough as a material for sculpture.
. To create sculpture by additive and subtractive methods.
. Provide students the opportunity to create interesting sculpture with a common, yet non-traditional, material.

Presentation

. Show examples from books and actual finished works.
. First batch of dough will be made by teacher to show how to blend and knead.
. Show how other material may be added to or baked with dough such as wood, string, candy and armatures.
. Show how to attach pieces together.
. Explain how hard candy can be used in spaces.
. Dough must be baked at 360°, 1½ hours depending on thickness, color, etc.

Procedure

. Dough will be made by students. Left-overs will be wrapped in clear plastic wrap.

SCULPTURE

COURSE EXPERIENCES

EXPERIENCE

Plaster Carving
- Form may be abstract, objective or non-objective.

Media and Materials
- Milk cartons, plaster, carving knives, sandpaper.

Educational Objectives
- Acquire a knowledge of the physical characteristics and limitations of plaster as a material for sculpture.
- Develop technical skill and proficiency in the subtractive sculpture method - carving plaster.
- Provide students instruction in the use of tools, materials and equipment used in creating plaster sculptures.
- Encourage students to apply design principles to their sculpture work to enhance the aesthetic qualities.
- A sense of achievement in producing a plaster carved sculpture.

Presentation
- Show examples of works by Lipschitz, Arp, Moore and other artists whose works are basically solid because of the limitations of the materials.
  Note: sketches, if made, should show all elevations and then be transferred to plaster block.
- Block is easier to carve when damp. If block has dried out within a couple of days, it can be put in water.
- Plaster must be dry in order to sand.

Procedure
- Plaster should be poured in containers previous to class.

SCULPTURE

COURSE EXPERIENCES

EXPERIENCE

Metal Sculpture By Lost Wax Process

- Metal sculpture of animals or insects.

Media and Materials

- Paraffin, knives, hot plate and/or hot water, paper clips, plaster, cardboard, masking tape, kiln, metal, files, equipment for melting metal.

Educational Objectives

- A historical knowledge of lost wax sculpture as a field and form of art expression.
- A general knowledge of and appreciation for lost wax metal sculpture works produced by past and contemporary artists.
- Help students develop an awareness of past and present trends in sculpture styles and the social, religious and economic conditions of a society which caused them.
- A vocabulary of terms related to casting and metal sculpture.
- A knowledge of the physical characteristics of various metals and their advantages and limitations as materials cast for sculpture.
- Involve students in modeling and casting experiences to acquire knowledge and basic skill in lost wax sculpture.
- Acquire knowledge in use of tools, materials and equipment used to create a lost wax sculpture.

Presentation

- Show examples of small, lost wax sculptures (African, Indian).
- Explain how to soften and model wax with knives, pins, etc.
- How vents work and how to attach them.
- Suspending wax sculpture in containers so plaster can be poured in.
- Remove wax from mold.
- Heating mold and pouring metal.
- Removal of mold from metal sculpture, filing, finishing and polishing.

SCULPTURE

COURSE EXPERIENCES

EXPERIENCE

Box Sculptures

- Subject and style can be varied such as hobbies, interests, moods, etc.

Media and Materials

- Wood or cardboard boxes, old newspapers, glue, tacks, paint, sandpaper, saw, drill, miscellaneous material and junk found in an attic, basement, drawers, junk stores, etc.

Educational Objectives

- A recent history of "box" sculpture as a field and form of art expression.
- A general knowledge of and appreciation for box sculpture work produced by contemporary artists.
- Help students become aware of trends in sculpture styles.
- To acquire technical skills and proficiency in assembling objects into a box sculpture.

Presentation

- Study of works by Cornell, Nevelson, Dunchanp, Santini, and Samaras.
- Discussion of colors, textures, materials which help to convey moods, feelings, ideas.
- Do you want the viewer to see everthing at a glance? Or would it be more intriguing if some things were in jars, drawers, behind doors or glass?

SCULPTURE

COURSE EXPERIENCES

EXPERIENCE

Kinetic Sculpture

- A mechanized sculpture of moving forms in space. Sculpture can be either of moving physical forms generated by motor or moving light forms generated by electricity.
- Can be relief or free-standing.

Media and Materials

- Small display motors, paint, wood, metal and wood saws, soldering gun, nails, coat hangers, electrical tape.

Educational Objectives

- To acquire an awareness of moving forms in space and the ability to create a sculpture of moving forms in space.
- Help students acquire a knowledge of and appreciation for kinetic sculpture produced by contemporary artists.
- Help students become aware of past and present trends in sculpture styles and social and economic conditions of our present society which kinetic sculpture reflects.
- Help students acquire basic skills needed to assemble a kinetic sculpture, i.e., a knowledge of basic electrical wiring and mechanics of small motors to create a kinetic sculpture.

Presentation

- Show slides, films and prints of the works of Tinguely, Rickey and Calder and discuss how motion in art was first started.
- Discuss kinetic advertising by businesses, i.e., the use of light or mechanical display to attract the eye and promote the sale of consumer items.
- Demonstrate and discuss the possibilities of producing moving forms from a crankshaft of a motor.
- Use of colored tissue and tracing paper in place of glass for covers on kinetic light boxes.

PAINTING

PURPOSE OF THE PROGRAM

The course of painting is a study and practice in the application of color to produce visual images. Students should be made aware of the psychological and emotional effects of color upon the viewer. Experimentation by students in the application of colors should provide insight into how they behave - their physical properties, their inter-relations, and their reactions upon the eye of the viewer.

Basic drawing techniques and elements of design studied in the pre-requisite course of Drawing and Design, should be applied by the student to painting. Experimentation in the use of various painting media and mixed media should be encouraged.

THE PROGRAM

- A complete study of color.
- Study and practice in the application of opaque and transparent painting media including: tempera, water colors, oils, polymers and wax encaustic.
- Guidance in the development of subject matter. Instruction in the organization of content to produce visually effective design.
- Instruction in techniques of painting is to include practice in rendering still life, landscape and figure study as subject matter.
- Attention is to be given to an objective analysis of the influence of social, religious, economic, scientific, political and geographic factors upon the development of subjects and styles of painting throughout history.

* Pre-Requisite - Drawing and Design

PAINTING

COURSE OBJECTIVES

- Involve students in a brief historical study of the paintings from various cultures to acquire a basic knowledge of the field of painting.
- Help students acquire a general knowledge of and appreciation for the paintings of past and contemporary painters.
- Help students become aware of past and current trends in painting styles and the social, religious and economic conditions of a society which caused these trends.
- Help students acquire a vocabulary of terms related to the field of painting.
- Involve students in a study and practice in methods of applying color to achieve intended visual effects.
- Involve students in a series of painting experiences to develop technical skill and proficiency with various painting media, e.g., watercolors, tempera, acrylics, mixed media, collage.
- Encourage students to apply the principles of design to their paintings to enhance the aesthetic qualities.
- Instruct students in the development of subject matter for paintings.
- Provide students instruction in organizing content to convey subject matter in the intended visual form.
- Encourage students to convey emotions and philosophical statements in the content of their paintings.
- Provide students the opportunity to gain a sense of achievement from producing, with proficiency, aesthetically pleasing paintings.

PAINTING

COURSE OUTLINE

ALLOCATED TIME
4 weeks

I. UNIT: TEMPERA PAINTING

A. Experience: Color Wheel Painting
   1. Problem: Design and paint symbols in color wheel
      a. Use astrology symbols - cool colors coincide with cold weather months, warm colors - warm months
      b. Employ in design symbols primary, secondary and tertiary hues.

B. Experience: Monochromatic Painting
   1. Problem: Surrealistic Painting
      a. Employ one color plus black and white for shades. Stress value contrast.
      b. Motivation: Use dreams and symbols as subject. Examples of Magritte and Dali.

C. Experience: Still Life Painting
   1. Problem: Complementary Color Painting
      a. Paint inanimate object in two complementary colors and desaturated neutral.
      b. Subject: Potted plant, tree, vegetable, etc.
   2. Problem: Abstract and Stylized Painting
      a. Arrange still-life. Render objects in geometric shapes. Overlap forms.
      b. Motivation: Examples of Picasso, Braque, Cubist.
   3. Problem: Color Awareness - realistic painting
      a. Paint single object -- apple, pear, etc., realistically.
      b. Stress recognition of colors, values and tones.
      c. Motivation: Cezanne, Van Gogh.

ALLOCATED TIME
4 weeks

II. UNIT: WATERCOLOR PAINTING

A. Experience: Washes and Transparencies
   1. Problem: Paint a snow covered landscape, seascape or fall landscape scene.
      a. Stress use of transparent washes.
      b. Stress dry brush techniques for details.
      c. Motivation: Examples of Marin and Homer.
   2. Problem: Action Paintings (Abstract)
      a. Dampen paper with sponge. Lay in random transparent wash areas. (Let dry).
      b. Employ colors that express a mood.
      c. Paint in random shapes in solid color. Employ design principles in placement of shapes.
      d. Motivation: Examples of Kandinsky, Francis, Day, DeKooning, Pollock.

ALLOCATED TIME
6 weeks

III. UNIT: ACRYLIC PAINTING

A. Experience: Cubistic Painting
   1. Problem: Cityscape in cubistic style (area scene)
      a. Break objects and areas into stylized geometric forms and planes.
      b. Motivation: Examples of Demuth, Stella, Feininger, Sheeler

B. Experience: Op Art Painting
   1. Problem: Create linear geometric pattern on canvas that creates optical illusion.
      a. Employ only two complementary colors and desaturated neutral.
      b. Stress visual illusions, recessions, progressions of colors, values, shapes, movement of pattern.
      c. Motivation: Show examples of Stanczak, Vasarely, Mieczowski, Riley, Amskiewicz and Tadsky.
   2. Problem: Optical Relief Design
      a. Adhere cardboard shapes to board at graduated intervals -- shapes such as: rolls, spools, cones, cubes, etc.
      b. Employ two complementary colors and desaturated neutral in design -- repetitious pattern.
      c. Stress visual illusions -- recession, progression, movement of colors and shapes.

C. Experience: Pop Art Painting
   1. Problem: Create painting of a commercial subject.
      Example: Comic book scene, commercial product, etc.
      a. Employ bright colors and hard edge style.
      b. Motivation: Examples of Lichtenstein, Warhol, Oldenburg, Rosenquist.

ALLOCATED TIME
4 weeks

IV. UNIT: MIXED MEDIA

A. Experience: Figure Painting
   1. Problem: Paint a posed figure.
      a. Paint in broad areas. Stress figure-ground relationships and value contrast.
      b. Color in areas with oil pastels.
      c. Create line and texture with marking pen or brush.
      d. Motivation: Examples of DeGroat, Latrec, Rivers

B. Experience: Expressionistic Painting
   1. Problem: Paint a sports activity. Example: football, track, wrestling, swimming, boxing, basketball, baseball.
      a. Use color and mixed media in expressive way. Bold brush strokes that indicate physical movement and force.
      b. Show sports illustrations and Olympic poster paintings of sports figures by Neiman, paintings of Groz, Baumeister.

UNITS ON COLLAGE, AIRBRUSH AND OIL PAINTING -- OPTIONAL.

PAINTING

COURSE EXPERIENCES

EXPERIENCE

Design and Paint Astrology Symbols
In Color Wheel Order

- Paint astrology symbols, cool colors to coincide with cold weather months and warm colors for warm weather months, such as January, blue-violet; February, violet; March, blue-green; April, green; May, yellow-green; June, yellow; July, yellow-orange; August, orange; September, red-orange; October, red; November, red-violet; December, violet.
- Employ the twelve stylized astrology symbols in a twelve color wheel design.
- Employ in design symbols, the primary, secondary and tertiary hues.
- Vary patterns to include repetition, alternation and gradation.

Media and Materials

- Poster board, pencil, tempera paints and primary red, yellow and blue, plus white for tints, detail brushes, paper towels, containers of water.

Educational Objectives

- How to design a visually interesting color chart with astrology symbols.
- Apply and reinforce knowledge of design principles.
- To further develop the students knowledge of color.

Presentation

- Teach students the different astrology symbols.
- Show students how to stylize forms of astrology symbols.
- Vocabulary: Hue, Value, Intensity, Stylized, Pattern, Repetition, Gradation.

Procedure

- Have students do thumb-nail sketches of designs.
- Have all paint supplies out and available.
- Each student is held responsible for individual clean-up.

Follow-Up Lesson

- Design a stylized flower and paint, using complementary colors.

PAINTING

COURSE EXPERIENCES

EXPERIENCE

Still-Life Painting In Complementary Colors

- Paint inanimate object in two complementary colors and desaturation neutrals of complements.
- Subjects: potted plant, tree or vegetables painted in abstract or stylized manner.

Media and Materials

- Tempera paints, oatmeal paper, watercolor detail brushes #4 and #7, watercolor wash brush #6, towels, containers of water, still-life objects.

Educational Objectives

- Help students develop the ability to abstract and stylize shapes of objects to create a simplified design.
- Involve students in a study and practice in the use of color to to achieve intended visual effects.
- Help pupils become aware of the visual impact of complementary colors -- i.e., (when two complementary colors are used together, both colors will appear more intense).

Presentation

- Point out sets of complementary colors on color chart. Demonstrate mixing of equal amounts of complementaries to achieve desaturation of colors for neutral.
- Talk about the visual effects of a set of complements employed together.
- Define abstract and stylized shapes.
- Vocabulary: Complementary, Abstract, Stylized, Desaturation.

Procedure

- Sketch object lightly with pencil.
- Have all supplies out on supply table and available to students.
- Each student is responsible for individual clean-up.

PAINTING

COURSE EXPERIENCES

EXPERIENCE

Realistic Still-Life Painting Of A Single Object

- Paint a single fruit or vegetable, such as an apple, pear, banana, squash, etc., in realistic manner.
- Stress awareness and accurate rendering of colors, values and tones.

Media and Materials

- Tempera paint, pencil, heavy white drawing or manila paper, detail watercolor brushes #4 and #7, container of water, objects to paint, apple, pear, banana, etc.

Educational Objectives

- Help students become aware of the true color variations of natural objects.
- Help students develop the ability to render the approximate colors, tones and values of an object painted to achieve visual realism.
- Teach students how to mix value (darker or lighter) of same color, for shading and tones.

Presentation

- Show color slides and prints of still-life paintings of Cezanne, Van Gogh.
- Give demonstration of mixing colors.
- Vocabulary words: Value, Tone, Realism, Gradation.

Procedure

- Students lightly sketch object on table.
- Each student is responsible for individual clean-up.

Follow-Up Lesson

- Abstract painting of same object in geometric shapes.

PAINTING

COURSE EXPERIENCES

EXPERIENCE

Watercolor Landscape-Seascape Painting

- Paint a snow-covered landscape, seascape or fall landscape scene.
- Watercolor painting stressing use of transparent washes.

Media and Materials

- Watercolor paint sets, large oval wash brush #4,and #7 watercolor brushes for details; 1½" flat wash brush, paper towel, watercolor paper, newspaper, water container.

Educational Objectives

- Help students develop proficiency in use of transparent watercolor washes to achieve modifications and gradations of hue.
- Help students understand the advantages and limitations of watercolor as a medium for painting.
- Provide students instruction in techniques of applying watercolors to achieve intended visual effects.

Presentation

- Show students slides and reproduction prints of watercolor paintings by John Marin and Winslow Homer.
- Demonstrate how to achieve and control transparent washes.
- Demonstrate how to employ dry brush technique for details.
- Tape watercolor paper to drawing board.
- Dampen paper with sponge (horizontal and vertical) to stretch.
- Lay in transparent wash areas. Stress overlapping and build-up of transparent color washes to achieve subtle modifications and gradations of hues.
- Vocabulary words: Wash, Transparency, Dry Brush, Build-up.

Procedure

- Sketch scene lightly with pencil.
- Have each student acquire supplies from the supply table.
- Each student is responsible for individual clean-up.

Follow-Up Lesson

- Vase of flowers or potted plant in all washes.

PAINTING

COURSE EXPERIENCES

EXPERIENCE

Figure Painting (Mixed Media)

- Render a posed figure in mixed media.
- Adhere newspaper or colored tissue to forms on the body. Use black, brown, gray and white shapes. Stress figure ground and value contrast.

Media and Materials

- Newspaper, colored tissue paper, tempera paint, (brown, black, gray and white), acrylic emulsion, India ink, permanent felt marking pens, large wash brushes, detail watercolor brushes #4 and #7, oil pastels, containers of water.

Educational Objectives

- Help students develop an increased visual awareness of the human figure.
- Develop the ability to render the human form in a bold, expressive manner.
- Develop an understanding of figure and ground.

Presentation

- Show examples of DeGroat, Larry Rivers, Toulouse Latrec.
- Demonstrate application of broad wash areas.
- Show how to adhere newspaper or colored tissue paper for large shapes.
- Color areas and shapes with oil pastels for emphasis and value contrast.
- Use marking pen or India ink with brush for line, texture and detail.
- Vocabulary: Contrast, Value, Figure Ground, Shape.

Procedure

- Sketch figure lightly with pencil.
- Paint broad areas and shapes in and around the figure in white, gray, black, and brown.
- Stress figure ground relationship and value contrast.
- Adhere newspaper or colored tissue to forms of figure.
- Have all supplies out and available to each student.
- Each student is responsible for clean-up.

Follow-Up Lesson

- Non-Objective shapes in a pattern, using same media.

PAINTING

COURSE EXPERIENCES

EXPERIENCE

Expressionistic Painting

- Paint a sports activity - Example: football, track, wrestling, swimming, boxing, baseball, baseketball, in bold expressive manner with little or no concern for detail. Emphasis on the human form in motion.

Media and Materials

- Tempera paint, India ink, wax crayons, poster board, brushes of various sizes, water, paper towels, sponges.

Educational Objectives

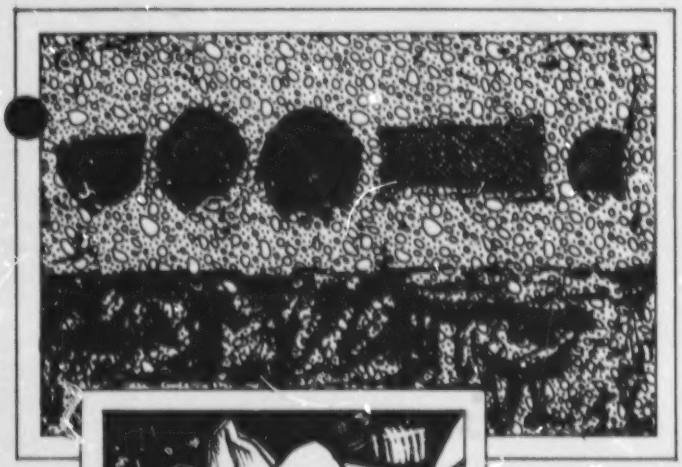
- Help students capture spontaneously, the excitement of athletic competition in painting.
- Help students develop the ability to express feelings and physical movement in painting.
- Help students further develop their ability to render the human figure.
- Help students increase their observation of human forms in motion.
- Ability to freely express form and movement with color.

Presentation

- Show Neimens Olympic posters and painting of sports figures.
- Show paintings of Groz and Baumeister.
- Demonstrate how to employ color and mixed media in a bold, expressive way.
- Use big bold brush strokes in a way that indicates physical movement and force and direction. Apply India ink for emphasis and detail.

Procedure

- Assign students to pass out following items: Small jars of tempera paint of red, yellow, blue, green, orange, violet, black and white.
- Watercolor wash brushes and detail watercolor brushes.
- India ink, wax crayons.
- Assign monitors to collect and clean supplies.



ADVANCED PAINTING

PURPOSE OF THE PROGRAM

In advanced painting, the student has an opportunity to develop an intellectual approach to studio problems through individualized, intense exploration of various painting techniques and media. The emphasis placed upon the art elements and visual organization during the basic painting course is continued in the advanced program. The student's previously developed painting skills and techniques are applied in advanced painting to the content of his work. The emphasis is placed upon visual statements containing the student's personal reactions to his society and contacts with life. Through individually guided studio experiences, the student is encouraged to develop a personal style of painting and expression - "a language of vision."

THE PROGRAM

- Comprehensive study of design elements and principles as a means of self-expression.
- Guidance in developing large-scale, significant works with emphasis placed upon student's choice and treatment of subject matter.
- An overview of contemporary trends in painting.
- Exploration of several painting media and techniques:

Media

acrylic/polymer paint
oil paint
transparent watercolor
tempera
casein

Techniques

mixed media
collage
glazing
overpainting
impasto
resist
wash

* Pre-Requisites: Drawing - Design
Art Appreciation
Painting

ADVANCED PAINTING

COURSE OBJECTIVES

- Provide students the opportunity to continue individual development in painting, i.e., further develop individual style, technical skill and proficiency in painting.
- Involve students in a study of modern painting to gain an overview of contemporary trends.
- Encourage students to emphasize visual statements containing their personal reaction to life and society.
- Encourage students to begin to develop a personal style of expression in painting.
- Provide students guidance in choice and treatment of subject matter.
- Encourage student exploration of various painting media and techniques.
- Help students develop further the ability to convey emotions and philosophical statements in their paintings.
- Help students develop an awareness of the psychological properties of color and the ability to employ various combinations and modifications for visual impact.

ADVANCED PAINTING

COURSE OUTLINE

In advanced painting the student should be encouraged to pursue an individual direction in terms of style, subject matter, media and techniques. The mature student is able to do this without a programmed course and should be permitted to do so.

The majority of students in Advanced Painting need direction. Activities or projects which can be carried out in a variety of creative ways will help the student discover his individuality. Most of the projects should permit the student to choose his own medium and style or approach.

The time allotted to each project should depend upon the individual student's work rate, size of format chosen, medium and technique and not on any arbitrary time allotment.

The following list of projects are offered as suggested projects for the student needing direction. Sequence is not important usually. One, two, three (or more) projects can be assigned each grading period as needed by the individual student or the class as a whole.

ALLOCATED TIME
2 to 3 weeks

I. UNIT: STILL-LIFE PAINTING

A. Experience: A Painting Of Objects In a Partitioned Box
   1. Realistic illusion (trompe l'oeil)
   2. Symbolic abstraction
   3. Rectangular areas of varying sizes
   4. Selection of objects
   5. Appropriate medium

ALLOCATED TIME
2 to 3 weeks

II. UNIT: FIGURE PAINTING

A. Experience: Figure Painting From a Model
   1. Drawing from models
   2. A variety of styles and approaches
   3. Use of props and settings
   4. Selection of media

ALLOCATED TIME
2 to 3 weeks

III. UNIT: SPACE IN PAINTING

A. Experience: A Painting Combining Objects Close-Up and In The Distance To Define Space
   1. Aerial perspective
   2. Advancing and receding colors
   3. Linear perspective
   4. Overlapping forms
   5. Change in scale

ALLOCATED TIME

IV. UNIT: CONTEMPORARY STYLES IN PAINTING — 2 or 3 weeks

A. Experience: Figure Painting Or Still Life In The Style of Impressionism, Fauvism, Expressionism, Cubism or Surrealism

1. Characteristics of each style
2. Selection of media

B. Experience: Abstract Symbolism — 2 or 3 weeks
1. Expression of feelings
2. Forms derived from subconscious
3. Small experiments

C. Experience: Calligraphy: A Painting Containing Words, Letters and Numbers — 2 or 3 weeks
1. Painterly approach
2. Hard edge concept

ALLOCATED TIME

V. UNIT: PERSONAL SUBJECT MATTER

A. Experience: A Biographical Painting — 2 or 3 weeks
1. Objects, symbols, events as a basis for painting
2. A still-life of personal belongings
3. A montage of personal events
4. Pop art or surrealistic style

B. Experience: Self-Portrait — 2 or 3 weeks
1. Drawing while looking in mirror
2. Use of costumes or props
3. Selection of media

ALLOCATED TIME

VI. UNIT: INDIVIDUAL STYLE — 2 to 3 weeks

A. Experience: A Painting Combining Landscape, Still-Life and Figure Elements
1. Study examples of several styles.
2. Compare and discuss differences in styles.
3. Develop individual concept through sketches.
4. Selection of media

ADVANCED PAINTING

COURSE EXPERIENCES

EXPERIENCE

A Painting Of Objects In A Partitioned Box

. This may be interpreted as a problem in realistic illusion (trompe l'oeil) or as a symbolic abstraction similar to Gottlieb's pictograph paintings.

Media and Materials

. Students may choose preferred medium:
  - tempera, acrylic, oil, mixed-media, paper, cardboard, canvas.

Educational Objectives

. To become aware of trompe l'oeil painting.
. To further develop technical skill in rendering realistic forms.
. To recognize the similarity of organization of realistic and abstract forms in paintings.
. To further develop confidence and competence in handling a chosen paint medium.

Presentation

. Show examples of trompe l'oeil paintings (William Harnett, for example) and Gottlieb's pictograph paintings.
  - Point out the possibilities of the division of the picture area into rectangular areas of varying sizes and proportions.
  - Discuss the option of either a realistic or an abstract approach to this project.
. Discuss the arrangement of unusual objects in a box with partitions of varying dimensions.
  - Each section of the box will contain one or two objects.
  - Objects may be personal momentos, a collection of related objects, or simply interesting objects: doll, coffee can, wine bottle, mason jar, seashell, baseball glove, etc.
  - Suggest a suitable medium: acrylic or oil, if trompe l'oeil is attempted.
  - Tempera, acrylic, oil, mixed-media for abstraction.

Procedure

. Keep supplies in an area accessible to students since they are using a variety of media.
. Assign one student to check in brushes, pens, etc., to assure these are cleaned before putting away.
. Students will clean up their own work areas. Clean-up of sink area is done by students from one table (rotated daily).

ADVANCED PAINTING

COURSE EXPERIENCES

EXPERIENCE

Figure Painting From a Model

- A variety of styles, including post-impressionism, fauvism, expressionism.

Media and Materials

- India ink, watercolor, charcoal, crayon, pencil, tempera, acrylic, oil, paper, cardboard, canvas.

Educational Objectives

- Help students continue developing their skill in figure drawing and painting.
- Help students to realize the potential of figure painting as a means of self-expression.
- Teach students to employ deliberate distortion of the figure for emphasis, design and expressive purposes.

Presentation

- Begin by showing slides and reproductions of figure paintings in various styles by past and contemporary artists.
- Discuss the characteristics of each painting style.
- Point out legitimate use of distortion for emphasis, expression and design purposes. Examples: Cezanne, Boy In A Red Vest; Van Gogh, The Postman Roulin; Matisse, Young Sailor; Matisse, Marguerite Reading.
- Draw for two or three days from posed student models:
  - Use various approaches: continous line, wash and line.
  - Use a variety of media: ink or watercolor wash, pencil, crayon, charcoal.
  - Sometimes pose model with props: guitar, book, table with still-life.
- Help students select best drawing to use as the basis for a painting.
  - Stress interesting placement of the figure within the painting.
  - Suggest indoor or outdoor setting.
  - Discuss retention of value contrasts when beginning with a color.

Procedure

- Keep supplies in an area accessible to students since they are using a variety of media.
- Assign one student to check in brushes, pens, etc., to assure these are cleaned before putting away.
- Students will clean up their own work areas. Clean-up of sink area is done by students from one table. (Rotated daily).

ADVANCED PAINTING

COURSE EXPERIENCES

EXPERIENCE

Painting of Space

- May be conceived in a variety of styles including: realism, expressionism, surrealism, pop.

Media and Materials

- Students may choose preferred medium:
  - tempera, acrylic, oil, mixed media, watercolor, paper, cardboard, canvas.

Educational Objectives

- To increase students knowledge of space in painting. One or more of the following concepts may apply: linear perspective, aerial perspective, advancing and receding colors, overlapping forms, change in scale.
- To continue growth in the use of a chosen painting medium.

Presentation

- Show examples of paintings (slides or reproductions) in which the artist dealt with the problem of objects close-up and in the distance.
  - Examples should be in a variety of styles: Wyeth, Christina's World; Munch, The Scream; De Chirico, The Great Metaphysician; Shahn, Miner's Wives; Lichtenstein, O.K., Hot Shot.
  - Point out how the artists use one or more methods to create depth: linear perspective, aerial perspective, advancing and receding colors, overlapping forms, change in scale. (The methods used are partially determined by the style in which the artist is working).
  - Discuss how students may develop a painting, using their own subject matter and style, which deals with this compositional and space problem.

Procedure

- Keep supplies in an area accessible to students since they are using a variety of media.
- Assign one student to check in brushes, pens, etc., to assure these are cleaned before putting away.
- Students will clean up their work areas. Clean-up of sink area is done by students from one table (rotated daily).

ADVANCED PAINTING

COURSE EXPERIENCES

EXPERIENCE

Abstract Symbolism

. Abstract expressionism and styles related to surrealism and cubism.

Media and Materials

. Students may choose preferred medium: tempera, acrylic, oil mixed media, paper, cardboard, canvas.

Educational Objectives

. To express feelings visually with abstract symbols.
. To become aware of the symbolic meanings found in abstract painting.
. To continue to gain competence in painting with a chosen medium.

Presentation

. Show reproductions or slides of abstract paintings with symbolic meaning. Examples: Miro, Harlequin's Carnival; Gorky, Agony; Pollack, Moon Woman Cuts The Circle; Motherwell, Elegy To The Spanish Republic; Gottlieb, Blast I; Davis, Colonial Cubism.
. Discuss the expression of feelings found in these paintings: humor, agony, tragedy, power, ambiguity, etc.
. Discuss the large, simple, powerful forms derived from the subconscious mind found in some of these paintings.
. Discuss doing many small experiments with these kinds of forms, using opaque paint or brush drawings in ink.
. Execute a large painting based on one of the best experiments.

Procedure

. Keep supplies in an area accessible to students, since they are using a variety of media.
. Assign one student to check in brushes, pens, etc., to assure these are cleaned before putting away.
. Students will clean up their own work areas. Clean-up of sink area is done by students from one table. (Rotated daily).

ADVANCED PAINTING

COURSE EXPERIENCES

EXPERIENCE

Calligraphy Painting

- Employ words, letters and numbers in a design for painting.
- Students may choose to use a painterly approach or a hard-edge concept.

Media and Materials

- Students may choose preferred medium: tempera, watercolor, acrylic, oil, mixed media, paper, cardboard, canvas.

Educational Objectives

- To become aware of painterly and hard-edge approaches to painting.
- To become aware of the use of words, letters and numbers as a major design element in a painting.
- To continue the development of skill in a chosen painting medium.

Presentation

- Show reproductions or slides of paintings which contain words, letters and numbers as a major design element. Examples: Jasper Johns, Numbers In Color; Indiana, American Gas Works; Miro, Letters And Numbers Attracted By A Spark; Stuart Davis, Something On The 8 Ball.
- Compare Johns' and Miro's painterly approach to Davis' and Indiana's hard-edge concept.
- Words, letters and numbers may serve two purposes within the painting:
  - to lend symbolic meaning.
  - to create visual interest without symbolic meaning.
- Discuss the planning and execution of a painting containing words, letters and/or numbers.
- Discuss the best media to use to achieve certain effects found in the examples.
- Discuss the use of a painterly or hard-edge concept.

Procedure

- Keep supplies in an area accessible to students since they are using a variety of media.
- Assign one student to check in brushes, pens, etc., to assure these are cleaned before putting away.
- Students will clean up their own work areas. Clean-up of sink area is done by students from one table. (Rotated daily).

ADVANCED PAINTING

COURSE EXPERIENCES

EXPERIENCE

A Biographical Painting

- Possible styles:
  - realism
  - surrealism
  - pop

Media and Materials

- Students may choose preferred medium:
  - tempera, acrylic, oil, mixed media, paper, cardboard, canvas.

Educational Objectives

- To learn to express personal experiences in a visually satisfying way.
- To become aware of some 20th-century painting styles and how they might be used for personal expression.
- To continue to develop skill in a chosen painting medium.

Presentation

- Discuss how objects, symbols or events in the student's own life might be used as the basis of a painting.
- The painting may be conceived as a still-life of personal belongings:
  - Objects such as childhood doll or toy, sports equipment, musical instruments, books, souvenirs, could be used.
  - Realistic, surrealistic or pop styles could be used.
- The painting may be conceived as a montage composition of personal experiences:
  - Experiences of past or present may be used:
    (a) Home life, school activities, sports, work, dreams.
  - May be expressed in realistic surrealistic, or pop styles.
- Show slides of reproductions of appropriate paintings to simulate thinking:
  - Pop art montage paintings (Rosenquist).
  - Realistic still-life paintings (Harnett).
  - Certain surrealist paintings with dream-like qualities (DeChirico, Dali).
- Personal objects may be brought to school and used as models to develop the composition, or sketches may be made at home.

Procedure

- Keep supplies in an area accessible to students since they are using a variety of media.
- Assign one student to check in brushes, pens, etc., to assure these are cleaned before putting away.
- Students will clean up their own work areas. Clean-up of sink area is done by students from one table (rotated daily).

PURPOSE OF THE PROGRAM

A general knowledge of the basic printmaking processes is fundamental to serious study in art.

The unique advantage of printmaking is that numerous reproductions are securable from one source. Thus, numerous duplications become available permitting many individuals the acquisition of a work of art. This is of increasing importance in our modern society with the demands for mass visual communication.

THE PROGRAM

Introduction and practice in printmaking processes.

Relief - Printing from raised surfaces.

Instruction and practice in the use of tools for the following relief printmaking processes; linoleum block, woodcut and plaster block.

Intaglio - Creating impressions from indented or recessed areas.

Instruction and practice in the use of tools and equipment for the following intaglio printmaking processes: copper etching, copper engraving and celluloid engraving.

Planographic (Lithography) Printing from a smooth or flat surface. Instruction and practice in lithography and mono-printmaking.

Silk Screen (Serigraph) Printing through a surface.

Instruction and practice in the following silk screen processes: paper stencils, tusche and glue, and lacquer stencil film.

Pre-Requisite - Drawing and Design

PRINTMAKING

COURSE OBJECTIVES

- Involve students in a brief historical study of printmaking as a field and form of art expression.
- Help students acquire a knowledge and appreciation for the works of past and contemporary printmakers.
- Help students become aware of the importance of printmaking as a form of art expression in our contemporary society.
- Help students acquire a knowledge of the various professional fields of printmaking and the career possibilities in each field, e.g., training and skills required for a career in the various fields of printmaking.
- Help students acquire a vocabulary of terms related to the field of printmaking.
- Involve students in a study of and practice in the various printmaking processes, e.g., relief, intaglio, planographic (lithography) and serigraphy (silk screen).
- Help students become aware of the advantage afforded the artist by printmaking, i.e., being able to produce many reproductions of a single work.
- Encourage students to apply design principles and drawing techniques to their prints to enhance the aesthetic qualities.
- Involve students in a series of printmaking experiences to acquire technical skill and proficiency in the various processes of printmaking.
- Provide students instruction in the use of tools, materials and equipment used in the various processes of printmaking.
- Instruct students in proper matting, signing and numbering of prints.
- Provide students the opportunity for art expression through the various processes of printmaking.

PRINTMAKING

COURSE OUTLINE

I. UNIT: HISTORY AND PROCESSES OF PRINTMAKING — ALLOCATED TIME: 1 week

A. Experience: Brief Historical Study Of The Field Of Printmaking
1. Origins of the various printmaking processes
2. Study of the works of past printmakers
3. Study of the works of contemporary printmakers

B. Experience: Study Of Printmaking Processes
1. Relief - (linoleum and woodcuts)
2. Intaglio - (copper etching, copper engraving, celluloid engraving)
3. Planographic - (lithography)
4. Serigraphy - (silk screen, stencil)

*NOTE: This material will be reviewed as Printmaking Units are introduced for practical experiences.

II. UNIT: MONOPRINTS — ALLOCATED TIME: 2 weeks

A. Experience: Transfer Drawings
1. Develop design.
2. Draw on back of paper placed on inked plate.
3. Pull print.

III. UNIT: RELIEF PRINTING — ALLOCATED TIME

A. Experience: Cardboard Prints — 1 week
1. Create design.
2. Cut cardboard shapes and adhere to cardboard base.
3. Ink surface and pull print.

B. Experience: Rubbings — 1 week
1. Use design block for cardboard prints and rubbings.
2. Soak paper in water and drain.
3. Place soaked paper over block.
4. Apply pressure with press for embossed (relief) effect.

D. Experience: Collage Prints — 1 week

* NOTE: Handled in same manner as cardboard prints, with emphases on variety of materials, shapes and textures.

ALLOCATED TIME

E. Experience: Linoleum Prints — 3 weeks
   1. Create black and white drawing. Emphasize black and white pattern and texture.
   2. Apply design to block.
   3. Cut design in block
   4. Ink block and pull prints

F. Experience: Woodcuts — 3 weeks
   1. Create design - emphasize grain.
   2. Apply design to wood block.
   3. Cut design in block.
   4. Ink block and pull prints.

ALLOCATED TIME

IV. UNIT: SERIGRAPHY (SILKSCREEN - STENCIL) — 6 weeks

A. Experience: Paper Stencil Printing
   1. Prepare silk screen.
   2. Design and cut paper stencil.
   3. Adhere to screen.
   4. Ink screen and pull prints.

B. Experience: Tusche and Glue
   1. Create design.
   2. Apply design to screen with liquid tusche or tusche crayon.
   3. Apply mucilage glue to screen (resist process)
   4. Ink screen and pull prints.

C. Experience: Lacquer film (Stencil Process)
   1. Create design.
   2. Cut lacquer film design and adhere to screen.
   3. Ink screen and pull prints.

V. UNIT: LITHOGRAPHY (OPTIONAL)

VI. UNIT: ETCHING (OPTIONAL)

VII. UNIT: ENGRAVING (OPTIONAL)

*NOTE: Most schools do not have the equipment to carry out extensive experiences in units listed as optional.

VIII. UNIT: MATTING

A. Experience: Signing and Numbering Prints

B. Experience: Measuring and Cutting a Hinged Mat

C. Experience: Placing Print In Mat and Taping In Place

PRINTMAKING

COURSE EXPERIENCES

EXPERIENCE

Monoprints-(Transfer Drawings)

- Line drawings - people, plants, school, home, familiar subject matter.
- The completed product will be a monoprint produced by rolling ink on a non-absorbent surface, laying paper over the thin layer of ink, and drawing on the backs of the paper. This pulls a transfer of the drawing in ink.

Media and Materials

- Pencils, brayers, printer's ink, non-absorbent surface for ink (glass, table top, etc.), print paper.

Educational Objectives

- Encourage students to use their surroundings, personal feelings and experiences as subject matter for monoprints.
- Encourage students to apply drawing skills developed in Drawing and Design to the monoprint process.
- Students will develop skill in controlling the amount of ink and pressure applied to pull successful prints.
- Personal pride in achievement should result from the experience.

Presentation

- Discuss monoprinting as process in contemporary printmaking. Point out uniqueness of monoprinting in an area where duplication is typical.
- Show examples of both student and professional prints (books, slides, original prints).
- Demonstrate process emphasizing use of brayer, amount of ink, pressure applied in rubbing-in areas.
- Each day: -Discuss designs and printing as work progresses.
  -Review the area to be covered that day.
  -Show successful student results from the previous day. Discuss.
  -Answer student questions. Discuss any problems that have arisen.
- Vocabulary: Brayer; Non-absorbent; Contour Line Drawing; Monoprint.

Procedure

- Brayers and black printing ink is issued each student for the semester.
- Colored inks and paper cut to size are available on the work table to be taken as needed.
- One student is assigned clean-up of sink and one clean-up of work table, each week. This is done alphabetically.
- Each student is responsible for cleaning his own work area.

Follow-Up Lesson

- Monoprints. Transfer paintings.

PRINTMAKING

COURSE EXPERIENCES

EXPERIENCE

Cardboard Prints

- Draw various shapes on cardboard. Cut apart and adhere to board in layers to create a non-objective relief design.
- This relief block may be repeatedly used for printing, rubbing or embossing.
- In this specific lesson, the product will be a series of relief prints.

Media and Materials

- Paper, scissors, pencil, cardboard, glue, brayers, printer's ink, plate glass inking surface, print paper.

Educational Objectives

- Involve students in a series of printmaking experiences to gain skill in the relief print process.
- Apply previously developed drawing skills and knowledge of design principles to the creation of non-objective designs suitable for relief printmaking.
- Students will work with simple, available materials to produce a block with multiple printmaking purposes.
- The students will gain skill in using tools, inks, materials and equipment in the relief printing process.
- Students will learn principles in the relief printing process that will be applied to the follow-up lesson on linoleum block printing.

Presentation

- Pass scissors and paper to students.
- Demonstrate how an abstract design can be created by cutting simple cuts into the paper, the shapes pulled apart and no paper discarded.
- Emphasize simplicity and variety.
- Show examples and discuss placing layers of cardboard together to build a relief design.
- Demonstrate: cutting cardboard, gluing layers together, mounting shapes on cardboard blocks and printing.
- As work progresses, discuss successful results, problems, etc.
- Vocabulary: Relief Print; Abstract.

Follow-Up Lesson

- Embossing. This process is closely related to cardboard printing and the same block may be used.

PRINTMAKING

COURSE EXPERIENCES

EXPERIENCE

Embossing

- The same simple design using pulled apart abstract shapes will be used from the cardboard print assignment.
- The product will be a design raised by stretching damp watercolor paper over a cardboard block. The paper will be pressed into the depressions on the block.

Media and Materials

- Cardboard block from a previous assignment; large pan for soaking paper; newsprint for draining wet paper; press; scissors or spoons; watercolor paper.

Educational Objectives

- Students will (1) learn to adapt their original block to another process.
  (2) experience a process where light and shadow are important to the final product.
  (3) develop skill in judging when the paper is damp enough and in knowing how much the paper will stretch into low areas.
- Students will learn how to emboss paper because it is very popular as a contemporary process in both fine and commercial art.

Presentation

- Introduce embossing as both a fine and commercial art form. Show examples where it has been used for each. Discuss the use of the design and block from the preceding cardboard print assignment.
- Demonstrate soaking, draining watercolor paper and working the paper into the depressions of the block. Provide drying space.
- Discuss contemporary artists involved in embossing.
- Each day show successful work. Question as to reasons for designs showing up well or being flat and indistinguishable.
- Review progress each day.
- Vocabulary: Emboss; Intaglio; Relief.

Procedure

- Students will have their design and block from preceding assignment.
- A table will be set up with print paper, pan or pans of water, clean newsprint for absorbing excess water.
- Students will take materials as needed and clean-up their own work area.
- One student (on a rotating basis) will put things in order on the supply table at the end of the period.

Follow-Up Lesson

- Rubbings. The same block may be used as in embossing. Students will learn the relationship of this process to embossing.

PRINTMAKING

COURSE EXPERIENCES

EXPERIENCE

Linoleum Prints

- Design based on natural objects -- shells, weed pods, trees, floral forms, vegetable forms, with emphasis on textures and positive/negative patterns. Product will be a series of matted linoleum prints.

Media and Materials

- Paper, pencils, ink or tempera paint, brayers, printer's ink, inking surface and print paper.

Educational Objectives

- Students will learn to use natural objects as a source of subjects for linoleum block designs.
- Students will become aware of the textural qualities found in nature and attempt to duplicate these in their linoleum block prints.
- Develop a further understanding of positive/negative relationships and apply this understanding to their linoleum block design.
- Students should acquire technical skill in cutting and printing their linoleum block design.
- Develop an awareness of the unique qualities and advantages of linoleum block printing.

Presentation

- Show slides and examples of linoleum prints. Discuss qualities unique to linoleum prints. Provide natural materials for ideas: shells, driftwood, pine cones, dried weed pods, dried floral forms, etc.
- Demonstrate tracing on block, cutting techniques, inking and printing the block.
- Show examples and discuss prints by professional artists and printmakers.
- While the entire process will be discussed in the initial presentation, each step will be reviewed in detail as work progresses:
  - Why is it interesting to leave textural areas in negative spaces?
  - Why is it necessary to reverse the design?
  - Is it important to apply even pressure when printing?
- Vocabulary: Lino-Zip, Brayer, Positive/Negative Relationships.

Procedure

- Design - paper will be passed. Tempera on supply table.
- Linoelum - tracing paper on table, linoleum issued each student. Cutting tools issued for the entire time (not on a daily basis).
- Each student has been given brayer and black ink. Additional colored inks and a variety of paper on supply table.

Follow-Up Lesson

- Wood cuts - another relief process with similarities and differences in approach and solution.

PRINTMAKING

COURSE EXPERIENCES

EXPERIENCE

Silk Screen - Tusche and Glue

- Self-portrait: emphasis on interests, ambitions, inner thoughts and feelings rather than physical likeness, may involve the whole figure.
- Tusche and glue techniques should be loose and free.
- Product will be a series of numbered, signed and matted serigraphs.

Media and Materials

- Screens, brushes, tusche (litho ink), lithograph crayons, glue solution (muscilage), mineral spirits, paint thinner, oil base silk screen ink.
- Squeeges, newspaper, rags for clean-up, print paper, plastic spoons, scrapers.

Educational Objectives

- Students will learn to use their thoughts and feelings about themselves as interesting subject matter.
- Help students gain technical skill in using tools, materials and equipment in the tusche and glue printmaking process.
- Expand students knowledge of the various processes of silk screening.
- Help students discover the advantages the tusche and glue silk screening process provides for art expression.

Presentation

- Show slides of artists who have expressed feelings about themselves in self-portraits. Talk about different ways of looking at oneself (other than a mirror image).
- Show slides and examples of tusche and glue prints.
- Provide instruction and discuss the tusche and glue silk screening process.
- Discuss the differences in this and other silk screen techniques.
- Demonstrate application of tusche, glue, removal of tusche and printing as work progresses.
- Discuss appropriate designs as work develops.
- Vocabulary: Stencil, Squeegee, Serigraph, Tusche, Mucilage, Lithograph Ink, Lithograph Crayon, Register.

Procedure

- Each student will be assigned a screen to be used during the entire silk screen experience. He will stretch silk on the screen, tape it, clean it, etc.
- Tusche, glue, printing ink will be available on the work table.

PRINTMAKING

COURSE EXPERIENCES

EXPERIENCE

Matting, Numbering, Signing Prints

Media and Materials

- Mat paper, rulers, pencils, drawing boards to protect tables, mat or trimming knives, masking tape.

Educational Objectives

- Students will learn:
  (1) the importance of presenting their work properly and attractively.
  (2) the difference in matting prints and all other art work.
  (3) the meaning and importance of the numbering and signing their prints.
  (4) the self-satisfaction of seeing their prints finished and ready for framing in a professional way.
  (5) the skill involved in matting a work properly.
  (6) the proper technique for cutting a mat with a mat knife.
- Learn matting as a final step in preparing a print for presentation.

Presentation

- Show matted and unmatted work for contrast using a student's print.
- Show original print signed and numbered by artist. Explain why 2-hinged mat is appropriate and usually used for prints.
- Demonstrate measuring accurately, marking carefully, the correct way of cutting and taping print in place.
- Answer questions. Discuss matted prints when everyone is finished and work is displayed on bulletin board.
- Since students will mat all work turned in for grading, some review may be necessary from time to time.
- Vocabulary: Hinged Mat; Artist's Proof; Mat Knife; Edition.

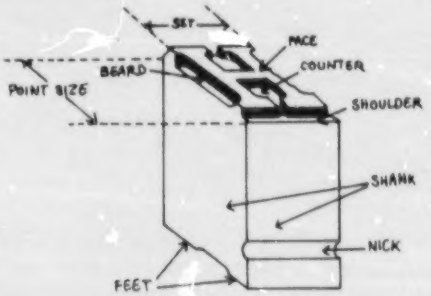
Procedure

- Supplies and materials are arranged on the work table so that students may take them when needed and return when finished.
- Each person is responsible for cleaning his own work area.
- After the initial presentation, students will mat all work to be turned in for grading.

Follow-Up Lesson

- All other experiences in Printmaking. By knowing how to present a print properly, students will be able to turn all completed work in matted, numbered and signed.

COMMERCIAL DESIGN



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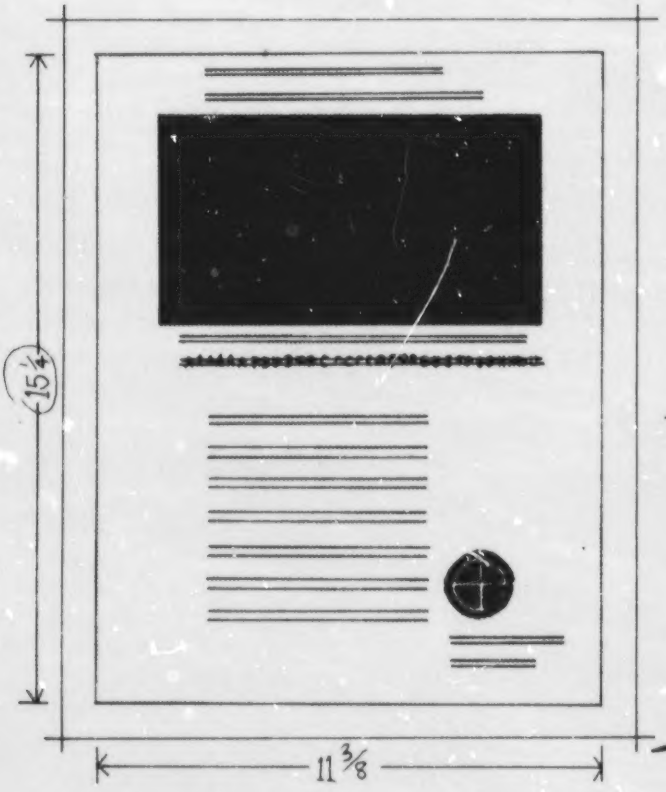


PURPOSE OF THE PROGRAM

The vast majority of all trained artists today employ their skills in some area of commercial art. The growing importance of the commercial designer parallels the growth of industry and the increased demands of the public for commodities. Visual communication is increasingly important in selling products in today's market. Therefore, it is our responsibility to acquaint all students interested in pursuing a career in art with the role and importance of commercial design in our modern society. This course is intended to be a general introduction to commercial design. The student will not be prepared to be employed in commercial art without further study.

THE PROGRAM

- Provide the student with a general understanding of the role and scope of commercial art.
- Provide instruction in the basic skills of commercial design: lettering, layout and illustration.
- Develop manipulative skill in the use of tools and art media of the commercial designer.

* Pre-Requisite - Drawing and Design

GRAPHIC DESIGN

COURSE OBJECTIVES

- Involve students in a brief historical study of the field of graphic design.
- Help students become aware of past and present trends in graphic design and advertising.
- Help students acquire a general understanding of the role and scope of graphic design and advertising in our society.
- Help students acquire a knowledge of the various professional fields of graphic design and the career possibilities in each field, e.g., training and skill required for a career in the various fields of graphic design.
- Help students acquire a vocabulary of terms related to the field of graphic design.
- Develop an awareness of methods of visual communication employed in advertising and graphic design, e.g., the use of signs and symbols to convey intended messages.
- Provide students instruction in the use of tools and techniques used in graphic design.
- Help students apply their acquired drawing skills to specific commercial art problems.
- Encourage students to apply principles of design to their illustrations and graphic designs to enhance the aesthetic qualities.
- Provide students instruction in the principles of composition and fundamentals of layout.
- Increase student's basic knowledge of color theory by providing experiences involving color restrictions, schemes and illusions relating specifically to graphic design and advertising.
- Help students develop an awareness of the psychological properties of color as related to graphic design and advertising.
- Provide students with a basic knowledge of letterforms.
- Help students acquire a basic knowledge of photography, photographic concepts and mechanical processes involved in reproduction.
- Involve students in experiences utilizing conceptual thinking to solve commercial art problems.

GRAPHIC DESIGN

COURSE OUTLINE

I. UNIT: LETTERING — ALLOCATED TIME: 6 weeks

A. Experience: Study Of Alphabets and Letter Styles
   1. history of alphabets
   2. study of major styles and types of lettering, including: script, gothic, Roman, italic and cursive
      a. study of basic block (gothic) lettering
      b. study of basic serif (Roman) lettering
   3. decorative letter styles

B. Experience: Typography (Study of Type, Typeface and Letterforms)
   1. anatomy of type
   2. measuring of type
   3. characteristics of contemporary typefaces

C. Experience: Practice In Lettering
   1. Problem: develop a style of lettering that graphically implies meaning of word for which used.
   2. Problem: select appropriate typeface from typebook for graphic design.
   3. Problem: practice basic styles of lettering
   4. Problem: design a unique style of lettering - make complete alphabet of letterforms

D. Experience: Calligraphy-- (Designing With Letters)
   1. Problem: design animal form from cut-out letter shapes.
   2. Problem: create abstract design using variations of a single letter.
   3. Problem: make illustration using letterforms.
   4. Problem: distort letterforms of a phrase into a psychedelic design.

II. UNIT: LAYOUT — ALLOCATED TIME: 3 weeks

A. Experience: Principles of Layout Design
   1. Procedure steps:
      a. purpose of ad
      b. thumbnail sketches
      c. scale drawing

III. UNIT: COLOR — ALLOCATED TIME: 3 weeks

A. Experience: Study of Color
   1. color theory -- Munsell system
   2. color properties
   3. color schemes
      a. Problem: illustration using assigned color scheme
   4. Haptic illusion of color -- simultaneous contrast -- optical illusions in color juxtaposition
   5. psychology of color -- color symbolism, thermal properties, emotional properties, and physical properties

IV. UNIT: PRINTING PROCESSES — ALLOCATED TIME: 1 week

A. Experience: Study of Printing Processes

Offset	Silkscreen
Letterpress	Wood
Gravue	Linoleum Block

B. Experience: Color Printing Process
   1. methods of color printing
   2. mechanical separation of color
   3. line and tone
      a. Problem: produce a line drawing suggesting value with crosshatch

V. UNIT: PAPER — ALLOCATED TIME: 2 weeks

A. Experience: Types and Origin of Paper
   1. history of paper
   2. types, origins, characteristics and intended uses

B. Experience: Package Design
   1. Problem: disassemble and redesign package
   2. Problem: design a tagboard container for fictitious product

VI. UNIT: ILLUSTRATION — ALLOCATED TIME: 3 weeks

A. Experience: Illustration Exercises
   1. techniques of illustration
   2. Problem: fashion illustration
   3. Problem: story book and magazine illustration
   4. Problem: industrial and commercial product illustration
   5. Problem: Cartooning

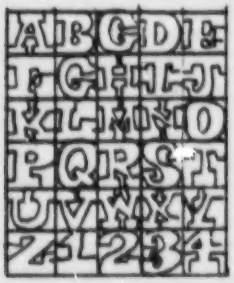
GRAPHIC DESIGN

COURSE EXPERIENCES

EXPERIENCE

Basic Serif Lettering

- Students will employ positive-negative shape reversals to define letter forms.



Media and Materials

- Newsprint (18"x24"), t-square and triangle, rulers, pencil, drawing boards and tape.

Educational Objectives

- Students will be involved in hand lettering experience to develop skill in serif lettering.
- Provide students instruction in the use of the T-square and triangle for lettering.

Presentation

- Discuss and demonstrate the differences between serif and sans serif letter faces.
- Discuss readability, complexity, uses, and variations of these two major styles of lettering.
- Students will leave a 1" border around the top and sides. Students will then divide the paper into five columns of 2" wide by 2½" long.
- The student now has a 30 rectangle grid. The student marks light lines for serifs from 1/4"-3/4" wide.
- Students fill in alphabet after discussing unique features and spacing problems of each letter.
- For increased clarity either letters or background can be darkened to create positive-negative shapes.
- For design continuity and readability, strive to keep all legs and braces of letter forms equal in weight.

Procedure

- Students will pick up drawing boards, table by table.
- Simultaneously four monitors will place two sheets of 12"x18" newsprint, rulers, T-squares, strip of tape at each end of table.
- At the conclusion of the lesson students will keep their examples, monitors will pick up the same supplies they passed out. Students will return drawing boards to the back of the room, table by table.

Follow-Up Lesson

- Measuring of type.

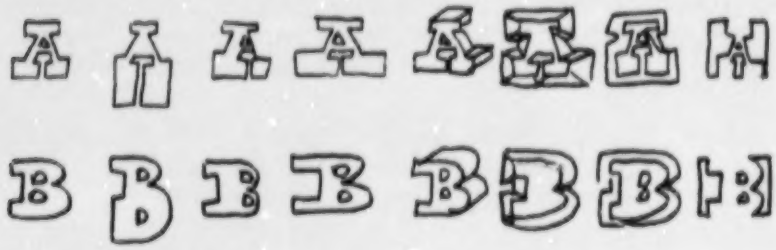
GRAPHIC DESIGN

COURSE EXPERIENCES

EXPERIENCE

Alphabet Design

- Taking an existing alphabet, students will modify and stylize letter forms to create a unique lettering style.



Media and Materials

- White drawing board 18"x24", tape, t-square, ruler, triangle, pencil, examples of decorative letter alphabets from letra-set books.

Educational Objectives

- Involve students in experiences in which they stylize letter forms to create a graphic design.
- Increase student awareness of the use of letter forms as vehicles for graphic design and communication.
- Help students further develop their knowledge and skill in hand lettering, layout and illustration.
- Provide students the opportunity to further develop their knowledge and ability to employ principles of design and composition.
- Students will learn to distort and stylize letter forms to achieve various intended visual effects for graphic designs.

Presentation

- Discuss and demonstrate the distortion and stylization of letter forms.
- Have students experiment with variations of decorative type taken from type books. Students may alter the letter forms by changing the weight or size, making the letter more expanded or condensed.
- Stress consistency i.e., all the letters must use the same "system" size and weight.
- Assist students in choosing a name for the alphabet that reflects the idea, feeling or design of the alphabet.

Procedure

- Stress the readability of the alphabet.
- Students will first work out several possible solutions on scrap paper.
- A rough draft of the letters will be made.
- The individual letters will be expanded or condensed in alphabetical order in a design.

Follow-Up Lesson

- Illustration for alphabet.

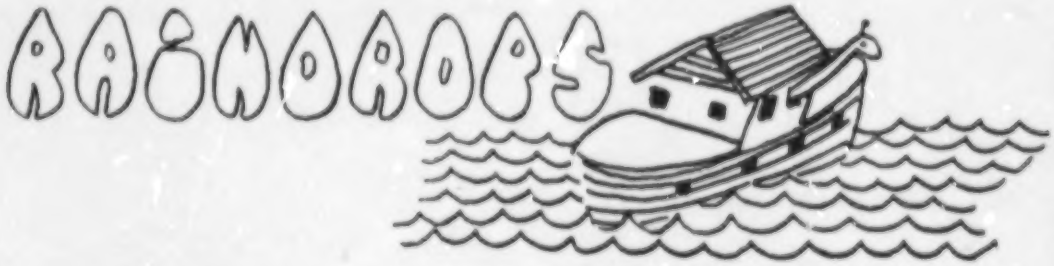
GRAPHIC DESIGN

COURSE EXPERIENCES

EXPERIENCE

Illustration for Designed Alphabet

- Example: An alphabet shaped like raindrops could be called "Raindrops," then the accompanying illustration would be a rainy scene.
- An organic vine-like lettering style might be called grapevine and the illustration would be of a wine bottle, a still-life of grapes or a trellis.



Media and Materials

- Pencil, scratch paper, appropriate medium for individual illustration.

Educational Objectives

- Students will become aware of the visual qualities and psychological mood communicated by various lettering styles.
- Students will make an illustration that is pictorially compatible with the visual qualities of the designed lettering style.
- Provide students instruction in techniques of hand lettering.

Presentation

- After students design and title their unique letter style alphabet, they will illustrate a subject that conveys the visual qualities and mood of the lettering style. Stress use of medium and colors that further communicates subject, visual qualities and mood.

Procedure

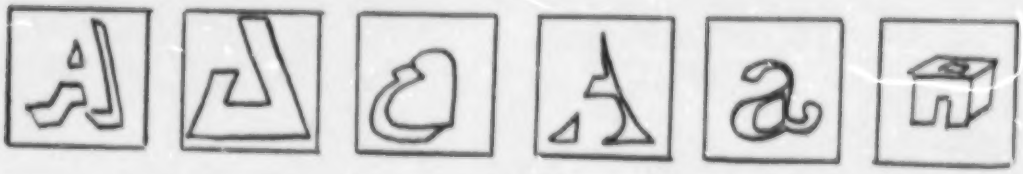
- Students will do roughs of the illustrations. Full size paper will be available on desk. Final design must be approved by instructor.
- Students will transfer the rough design to the board and finish in appropriate medium.

GRAPHIC DESIGN

COURSE EXPERIENCES

EXPERIENCE

Create a Variety Of Styles and
Shapes Of The Letter "A"



Media and Materials

- White drawing paper, 12"x18", type books, assorted materials as needed for individual projects.

Educational Objectives

- Increase students knowledge of and appreciation for different letter styles.
- Instill in students the importance of recognition and readability in the stylization of letter forms.
- Help students acquire knowledge and technical skill in lettering.
- Encourage students to employ a variety of media in hand lettering to create various visual effects.

Presentation

- Students will choose decorative letter "A" from a type sample book. They will then choose one of the following mediums to render the letter: collage, embossing, diecut, ink, paint, colored marker.
- Technical skill, crafsmanship and design should be evident in the finished product. This requirement reinforces the importance of technical proficiency in all hand lettering and graphic design assignments.

Procedure

- A type copy book will be taken apart page by page. Each student will be given one page from which to choose a letter.

GRAPHIC DESIGN

COURSE EXPERIENCES

EXPERIENCE

Collage Of Letter Forms To
Create A Figurative Image

- A pictorial collage composed of cut-out letters. Compose an image (animal, person, etc.) from many letter forms cut from magazines and adhered to paper for collage.

Media and Materials

- Old magazines, scissors, rubber cement, assorted sizes and shapes, background colored paper or Naegele billboard paper.

Educational Objectives

- Students will develop an awareness of the shapes found in letter forms.
- Students will develop an awareness of the similarity of letterforms to abstracted forms of natural objects.
- Students will develop key lining skill.

Presentation

- Students pick an animal with unique physical characteristics that can be exploited in a collage design.
- Using letters as shapes, students will compose an animal form.
- Distort the animal form to accomodate the letters to be incorporated into the design.
- Students will coat the paper and back of letters with rubber cement and adhere animal form collage.

Procedure

- Students will put letters into envelopes for safe keeping.
- Monitor will pass out and collect scissors.
- Students will select colored magazine paper.
- Rubber cement brushes are left in rubber cement containers, covered with lid.

GRAPHIC DESIGN

COURSE EXPERIENCES

EXPERIENCE

Redesign The Logo, Graphics and Packaging For an Existing Product

Media and Materials

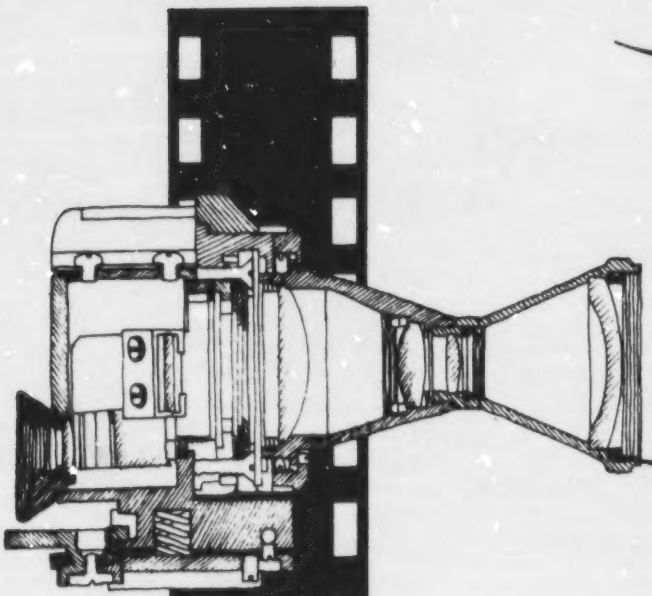
- Rubber cement and dispensers, colored paper, polymer emulsion, scissors, acrylic paint, transfer type, scale model and paper container.

Educational Objectives

- Develop an awareness of economy of means in product design (pattern of packages).
- Develop a general understanding of the importance of graphic design to visually promote the purchase of a market item (in this case, graphic design of the package).
- Provide experience in designing and creating product mock-ups.
- Increase students artistic skills by involving them in experiences in which they find new graphic design solution to visually promote an existing market product.
- Help students acquire a basic knowledge of package design, i.e., acquire an understanding of how to lay out and design product packages.

Presentation

- Discuss psychology of impulse buying and point of purchase advertising.
- Discuss economy of means in product design.
- Have students construct various three-dimensional design solutions out of manila paper.
- In preparing final design, remind students that product will be displayed for purchase in stacked quantities.



PHOTOGRAPHY

PURPOSE OF THE PROGRAM

The primary purpose of offering a course in photography is to develop the visual awareness of participating students. Students of photography should exhibit a genuine interest and excitement from visually discovering their local area. Ultimately, the student will be able to "see" his visual environment rather than simply "look" at the shifting scene. Through photography, students should increase their ability to recognize and understand the elements of design including: composition, line, texture, value and color.

A general knowledge of the photographic processes should evolve as a result of the students participation in the photography course. Such knowledge will increase as a natural result of the students curiosity and interest in photography.

THE PROGRAM

- Provide opportunity for picture taking. Stress a visual exploration of the topography and character of the local area.
- Provide opportunity for group discussion of the relative merits and weaknesses of photographs taken by class members. Use visual aids such as: slide projectors, films and filmstrips to supplement such group discussion.
- Provide opportunity to work with dark room equipment such as: enlarger, sinks and trays, and developer. Impart a general knowledge of the photographic processes.

★ No Pre-Requisite

PHOTOGRAPHY

COURSE OBJECTIVES

- Involve students in a brief historical study of photography.
- Help students acquire a general knowledge and appreciation for the works of past and contemporary photographers.
- Help students develop a visual awareness of their environment through study and practice in photography.
- Help students develop an awareness of the elements and principles of design in natural and man-made forms through a visual study in photography.
- Encourage students to employ principles of design in their picture taking process to enhance the aesthetic qualities of their photographs.
- Help students acquire a vocabulary of terms related to the field of photography.
- Help students use photography as means of visual communication and art expression.
- Help students acquire technical knowledge and skill in the processes of photography, e.g., study and practice in use of the camera, picture taking, developing film and making enlargements.
- Provide students instruction in the use of photographic equipment such as light meters, timers, enlargers, dryers, dry mount presses, etc.
- Help students acquire a knowledge of the photography profession and the career possibilities in the field, e.g., training and skills required for a career in the field of photography.
- Provide students the opportunity to gain a sense of achievement from taking and printing, with proficiency, their own photographs.

PHOTOGRAPHY

COURSE OUTLINE

Allocation of time will not be precise.

Experience from Unit II are covered while Unit I is in progress as are sections from Unit II.

The list of Photo Experiences are listed in logical sequence.

I. UNIT: CAMERA

A. Experience: Simple Camera
1. History (Camera Obscura)
2. Instamatic - fixed focus
3. Pinhole Camera
   a. construction
   b. exposure
   c. development of exposed print

B. Experience: Camera Types
1. Adjustable and Automatic
   a. reflex
   b. S.L.R.
   c. rangefinder
   d. press
2. Camera Systems - Interchangeable Lenses

C. Experience: Camera, Use and Handling
1. Care and Cleaning
2. Loading and Film Sizes
3. Holding the Camera - Using the Viewfinder
4. Exposure
   a. adjustable
   b. fixed focus

II. UNIT: DARKROOM

A. Experience: Developing Film
1. Types of Chemicals - Mixing/Storing
2. Timer
3. Types of Film
4. Time and Temperature
5. Tanks
   a. types
   b. loading
6. Developing Procedure
7. Evaluating Negatives

B. Experience: Printing Pictures
   1. Chemicals
      a. mixing/storing
      b. special purpose chemicals
   2. Paper Processing
      a. develop/stop/fix/wash
      b. timer
   3. Contact Printing
   4. Enlarging
      a. enlarger operation
      b. easel adjustment
      c. cleaning negatives
      d. cropping
   5. Print Scale/Test Strip - Evaluation
   6. Printing Papers
      a. matching negative and paper
      b. contrasts - contrast filters
   7. Print Washing
   8. Print Drying
   9. Photograms
      a. composition
      b. selection of materials
   10. Darkroom Procedures
      a. dodging
      b. burning in
      c. solarization
      d. multiple printing
      e. retouching

III. UNIT: PICTURE TAKING

A. Experience: Composition - Design Elements and Principles
B. Experience: Taking Pictures People Like
C. Experience: Pictures As Art
D. Experience: Pictures With Existing Light
E. Experience: Flash Pictures
F. Experience: Picture Story - Photo Report
G. Experience: Close Up
H. Experience: Candid

PHOTOGRAPHY

COURSE EXPERIENCES

EXPERIENCE

The Pinhole Camera
- Construct a "Simple Camera" from a cardboard box.

Media and Materials
- Pencil and ruler
- Cardboard box with a lid brought in by student (such as stationery box or oatmeal box. IMPORTANT: Lid of box must go all the way down to base of box).
- ½"x½" brass with pinhole in center (pinhole made with needle). SHOW EXAMPLE.
- Exacto knives, black tempera paint, brushes and black electric tape.

Educational Objectives
- Construct a camera from a cardboard box.
- Learn that all and any cameras are dependent on the same basic parts: shutter, lens, film and aperature.
- Define the photography process with the simplest camera.
- Understand what the various parts of the camera will do.
- Understand that light is the essential ingredient in photography.

Presentation
- Review important points from filmstrip 1B-Kodak, The Simple Camera. What are the principles of a camera?
- FILMS, LENS, SHUTTER. To prove these principles we're going to make our own pinhole camera.
- STEPS TO FOLLOW: In outside of box (or lid), cut a small rectangle or square with exacto knife, directly in center of box. DRAW EXAMPLE ON BOARD.
- Inside the box (bottom) cut a larger rectangle or square than outside lid. Again, directly in center of box. DRAW EXAMPLE ON BOARD.
- Paint entire box (lid and bottom half) with black paint. Let dry.
- Use tiny pieces of black tape to smooth out any rough edges cut with exacto knife.
- On OUTSIDE of box - (LID) place brass pinhole over cut area (rough side of pinhole facing in). Tape all four edges with black tape. Same as the LENS.
- Cut pieces of black electric tape and place over brass pinhole. THIS IS THE SHUTTER.
- For inside of box - wall opposite cut area, measure specific size and cut piece of cardboard. Fold in piece of masking tape. SHOW EXAMPLE.

Definitions
- Lens: one or more pieces of optical glass designed to collect and focus rays of light to form a sharp image on the film or paper.
- Shutter: opening and closing that admits controlled amounts of light.

Follow-Up Lesson
- Using the pinhole camera.

PHOTOGRAPHY

COURSE EXPERIENCES

EXPERIENCE

Taking Pictures With The Pinhole Camera
- Loading the pinhole camera with photography paper.
- Developing negative prints; using the darkroom chemicals.
- Learning how to work in the darkroom.

Media and Materials
- Pinhole camera; photography paper; developing chemicals; dektol developer, stop bath, fix, water bath.

Educational Objectives
- Learn that all photography is dependent on light conditions.
- Learn how to take a picture with a pinhole camera.
- Understand how and when to use photography chemicals.
- Comprehend the term "latent image" in photography.
- Learn how to use the darkroom.
- Learn that all these processes apply to any other camera.
- Understand the mechanics of picture taking, developing, and printing.
- Appreciate what makes a good photograph.

Presentation
- Take all of group in darkroom.
- HOW TO LOAD CAMERA:
  - Take cut piece of cardboard. Measure it and cut piece of photography paper same size. Remove cardboard.
  - Tape cut piece of photography paper inside the box, to opposite wall of cut square (EMULSION SIDE UP).
  - Place lid on box. Make sure cut areas of box are back to back.
  - Secure shutter over brass pinhole.
  - Leave darkroom.
  - Rest pinhole camera on window ledge. Secure camera. DO NOT SHAKE CAMERA.
  - Remove shutter and immediately begin to time exposure. Times will vary.
  - Secure shutter on top of pinhole.
  - Return to darkroom.
  - Remove photography paper from camera.
  - Develop paper in correct order of chemicals.
  - RESULT: NEGATIVE IMAGE OF SCENE.
  - Continue above process until perfect pinhole negative picture is achieved.

Definitions:
- Emulsion - shiny side of phtography paper.
- Latent - invisible image left by the action of light on photography film or paper.
- Negative - the developed film that contains a reversed tone image of the original scene.

PHOTOGRAPHY

COURSE EXPERIENCES

EXPERIENCE

Photography Test Print or Strip

- Definition: a piece of printing paper which is subjected to a sequence of exposures in an effort to determine the optimum one.

Media and Materials

- A piece of photograhpic paper about 4"x5" (after students understand the process, 1" or 2" strips may be used).
- Chemicals: Developer, stop, fix, wash (water)
- Dark Room Equipment: Enlarger, timer, easel, etc.

Educational Objectives

- Help students learn procedure for making a test strip showing various time exposures.
- Students will learn to evaluate the test print in order to make the best photographic print, and conserve photographic paper by choosing only best prints.
- Further develop the visual awareness of the student.
- Help the student develop technical skill in using photographic equipment.

Presentation

- Review tape and film strip from series: Creative Photography, Enlarging, Part I.
- This will be followed by showing examples of test prints and a demonstration by the teacher.
- Students will practice procedure in classroom and then take turns using darkroom equipment.

Procedure

- Compose and focus image on easel.
- Close down enlarger lens to F/11.
- With the safe light on and the piece of paper on the easel, set the time for 5 seconds.
- Cover most of the printing paper and expose to light.
- Slide cardboard to uncover another section and expose for five more seconds.
- Continue procedure until you have three more sections exposed.
- Process test print in chemicals and dry.

Follow-Up Lesson

- The following day students are to evaluate test strips and make a print of the best time.
- Students will continue making test strips and prints, working for improved prints.

PHOTOGRAPHY

COURSE EXPERIENCES

EXPERIENCE

Photograms

- Photograms - a print which shows a shadow image of an object.

Media and Materials

- Chemicals: Developer, stop bath, fix, water (wash).
- Darkroom equipment: enlarger, timer, easel, etc.
- Printing paper 4"x5".
- Miscellaneous opaque, transparent, or translucent materials such as glass, string, wire, feathers, leaves, etc.

Educational Objectives

- Help the students learn to make photograms, the simplest and easiest photographic print.
- Help the students further develop their visual awareness.
- Emphasize through the making of photograms, the creative use of the elements of design: line, texture, value, color, shape and composition.
- Teach the student to use photography as a media for art expression.
- Students will gain experience with darkroom equipment and chemicals.

Presentation

- The lesson will be introduced by showing examples of photograms by former students, followed by teacher demonstration and class discussion.

Procedure

- Students will plan arrangement of objects in the classroom and then take turns using the dark room to make their desired designs.
- In the darkroom, under a suitable safe light, objects are rearranged on a piece of photographic paper which has been placed in an easel or under a piece of glass.
- Expose photographic paper to the enlarger light a few seconds.
- Place a paper in developer for about a minute.
- Transfer paper to stop bath for twenty seconds.
- Transfer paper to fix (hypo) solution for five minutes.
- Wash print in running water for an hour.
- Dry photgram.

Follow-Up Lesson

- Check prints with students the following day to evaluate photographs for quality and design elements.
- Work for improved prints on 5"x7" or 8"x10" printing paper.

PHOTOGRAPHY

COURSE EXPERIENCES

EXPERIENCE

Composition
. Aesthetic arrangement of visual elements within the frame.

Media and Materials
. Camera with film.
. Exposure record card.

Educational Objectives
. Help students learn to create a center of interest (focal point) in their photographs by composing visual elements within the frame.
. Students will learn to compose and print a picture with a full range of tonal values.
. Encourage students to effectively utilize formal and informal balance in their pictures.
. Encourage students to capture line movements within their picture -- (vertical, horizontal, diagonal, curved) to create various moods.
. Help students recognize and employ elements and principles of design in photographs to enhance the composition and aesthetic qualities of their pictures.

Presentation
. Discuss and show examples of the following:
  - center of interest (focal point) - the subject should be the dominant element in the photograph; careful framing helps determine the center of interest; objects in the foreground or at the side of the picture can be used to provide a framing effect by focusing attention on the subject.
  - tonal values - stress the contrast of lights and darks and their relationships to one another; a photograph's contrast can be subtle or starkly dramatic; but each well-printed picture should exhibit a true white, a true black and a full range of gray tones in between.
  - balance - symmetry and asymmetry.
  - linear movement and mood:
    (a) vertical - height, dignity, domination and strength
    (b) horizontal - peace, rest, tranquility (blurred horizontals may suggest rapid movement and speed).
    (c) diagonal - dynamic, powerful
    (d) curved - organic symmetry and graceful motion
  - Show and discuss the sound filmstrip "Composition" from the Creative Photography series.

PHOTOGRAPHY

COURSE EXPERIENCES

EXPERIENCE

Portraiture
- Control lighting effects in the studio for portrait photography by varying positions and combintions of lights.

Media and Materials
- Camera with film
- Set of four studio lights
- Model
- Exposure record card

Educational Objectives
- Students will learn to produce portrait pictures with traditional or dramatic lighting effects.
- Help students become familar with various portrait lighting effects.
  - main light or key light - usually to the left of the camera and at a 45 degree angle to the subject.
  - fill light - positioned to the right of the camera and softens shadow areas left by the main light.
  - background light - illuminates the background while separating the subject from the background.
  - hair light or back light - positioned high in back of the subject and serves to accent the model's hair.

Presentation
- Show and discuss the sound filmstrip, "Lighting II," from the Creative Photography series.
- Discuss the portrait lighting diagram from the Creative Photography manual.
- Demonstrate positioning of subject and arrangement of studio lights.
- Demonstrate traditional as well as dramatic lighting effects.
- Show and discuss examples of professional portrait photography.
- Show and discuss examples of portrait photography in terms of exposure and processing, shadows and highlights.

Procedure
- Students will make several exposures using a variety of lighting positions and effects.
- Students will photograph several different facial expressions.
- Students will keep an exposure record.
- Students will develop film and make a contact sheet.
- Students will make prints for display.

INDEPENDENT STUDY

PURPOSE OF THE PROGRAM

Independent Study is available to advanced art students who have demonstrated the interest, ability and maturity to undertake a program of individual research and investigation in one chosen area of art.

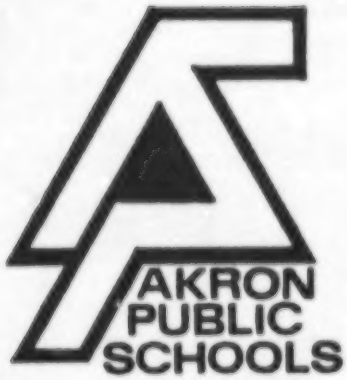
The general elective art courses must be taken by an art student before he or she can elect to pursue Independent Study.

The student must possess the personal traits of initiative, self-discipline and self-evaluation essential for un-supervised study.

An evaluation process must be pre-determined and adhered to by the supervising art teacher. Evaluation of completed work must take place at the conclusion of the semester so as to determine whether stated objectives have been fulfilled.

THE PROGRAM

- Independent research into the social, historical and emotional aspects of art. Research into such topics as:
  - Religious expression in art and architecture
  - Political expression in art
  - Social commentary in art - Protest/Propaganda
  - Psychological expression in art
  - Design in the urban environment
  - Pop art and current movements
  - Dreams and fantasy in art
  - Humor and satire in art
- Produce a major permanent work of art for the school, such as:
  - Painting a large-scale permanent mural
  - Produce a large-scale permanent sculpture
- Symbol Identification
  - Design or re-design the school heraldic emblem
- Study in art areas not covered in regular course offerings, such as:
  - Interior design and display
  - Stage scenery
  - Architectural design
- In-depth study and experimentation to develop specialized skill in one chosen art area.



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